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The ART NEWS

An International Pictorial Newspaper of Art

Vol. XXV—No. 21—WEEKLY

NEW YORK, APRIL 9, 1927

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

Flemish, Dutch Masters in Sale at Amsterdam

Janssen Collection, to Be Sold in April, Contains Many Fine Paintings by Masters of XVIIth and XVIIIth Centuries

The collection of paintings by Flemish and Dutch masters formed by the late Baron Janssen is to be sold at auction under the direction of W. M. Mensing at Amsterdam on April 26th. One hundred and twenty-four pictures are included in the sale and, while there are few great pictures all are of good quality. Baron Janssen was evidently a collector with a very personal taste and his preference was for the more restrained painting of the period of his choice. The long series of important pictures by van Goyen, Salomon Ruysdael and Benjamin Cuyp, for example, bear testimony to his taste. One curious feature of the collection is the fact that there are no still lifes.

It is probable, however, that the pictures in which other collectors will be most interested are those which fall outside the general tone of the collection. For, however admirable the Dutch XVIIth century landscape painting may be, it is the more vivacious work of the period which today has the greater appeal. From this point of view the bulk of the collection serves as a background for a few vigorous pictures.

The first of these is "The Needle Threader," by Adriaen Brouwer, No. 14 of the catalog. It is a small panel, about nine inches high, showing the head and shoulders of a sturdy rustic. A candle at the right gives him light and illuminates his heavy face. The brushwork is very bold and the attribution is given by Dr. Bredius.

The most important of the several landscapes by Albert Cuyp is "The Storm," a panel about twenty-seven inches long. The scene is one of violence; brilliant light streams through a break in the black clouds, falling on the wind swept banks of a canal. Several figures are running toward the windmill and houses for shelter. This picture was formerly attributed to Rembrandt and was so sold at Christie's in 1881. It is signed and dated "Rembrandt 1654." The present attribution to Cuyp is made by Dr. W. Martin who regards the picture as a masterpiece of the painter's early period.

No. 21 of the catalog is also an important example of this artist's work. It is a portrait of an elderly man, showing the head and shoulders. The face is finely painted and the white hair and beard are rendered with great delicacy. The picture is signed and dated "A. Cuyp, 1652."

Five pictures are given to Van Dyck and two of these, No. 30 and 32 are of interest. The first is a somewhat sentimental "Head of an Apostle" which was included as a work by Van Dyck in the Brussels exhibition of 1910. The second is a much more animated picture and far more suggestive of the master at his best. It is a sketch, painted in oil on wood, representing the Crucifixion of St. Peter. The Saint, head down, has been nailed to a cross which several soldiers are raising. The whiteness of his body is in strong contrast with the swarthy faces and dark garments of the soldiers and the background of gray-green trees. In the foreground are several figures of soldiers, one of whom holds a standard. Dr. Martin, in his

(Continued on page 3)



PORTRABLE ALTAR, RHENISH, ABOUT 1200. WALRUS IVORY AND ENAMEL
Recently purchased by the Cleveland Museum from Durlacher Brothers

BOSTON ACQUIRES FINE EL GRECO

Within a few months two works of importance by El Greco have come into the possession of the Boston Museum of Fine Arts. The gift by Mr. Robert Treat Paine 2nd, of the painting "Saint Martin of Tours Dividing His Cloak with a Beggar" has been noted in a former issue of THE ART NEWS with a description of the painting. More recently, the museum has acquired by purchase from the Herbert James Pratt Fund, El Greco's "The Purification of the Temple," measuring about seventeen by twenty-one inches. It was secured from the Marquis de Pablanes in Seville, in whose family it has been for four generations. The current issue of the Museum Bulletin says in part:

"With these two notable additions the museum now possesses four paintings by the Spanish master, the splendid portrait of Fray Felix Palavacino and the later dramatic work of St. Dominic having been acquired several years ago. There can be no question of the interest such a group has, particularly in the present day when El Greco appears as the father of many features in modern painting. No other museum in America owns such a series, distinct in themselves yet representative, both in their choice of subject and their method of treatment.

Other important paintings by El Greco in American museums are: The Art Institute of Chicago, "Assumption of the Virgin" and "Saint Martin of Tours Dividing His Cloak with a Beggar"; Cleveland Museum of Art, "The Holy Family"; Metropolitan Museum of Art, "The Nativity," "The Holy Family," and a "Self-Portrait"; Minneapolis Institute of Art, "The Purification of the Temple." —A. W. K.

Governor Fuller Buys Gainsborough from Duveen

As a result of negotiations between Governor Alvan T. Fuller of Massachusetts and Sir Joseph Duveen of New York and London, Governor Fuller has added to his rapidly growing collection "Master Heathcote," by Thomas Gainsborough. This painting first came to public attention last November at the Michelham Sale in London, at which the more famous "Pinkie" was sold to Sir Joseph Duveen. Governor Fuller attended the sale in London and acquired at that time, Romney's superb painting, "Lady de la Pole," paying \$220,000 for it. Bids were entered for him at the time on "Master Heathcote," but the painting passed temporarily into the hands of Captain Jefferson Cohn. Since, it has come into the possession of Duveen Galleries and a few weeks ago was brought to New York by Sir Joseph.

"Master Heathcote" is not so well known as other paintings by Gainsborough because it has remained in the Heathcote family until recently and has not been included in gallery exhibitions which would attract to it the attention of the public. It is described in George William Fulcher's life of Gainsborough, however, with this delightful story which gives an interesting personal glimpse of the painter:

"Gainsborough chanced to be on a visit to Bath when a destructive sickness was raging in different parts of the Kingdom. The parents of Master Heathcote, having lost their other children by the epidemic, were anxious to secure a por-

(Continued on page 2)

PRADO RECEIVES GREAT BEQUEST

MADRID.—The Prado has just received a munificent bequest, the most important for years, consisting in five oil paintings from the collection of the late Don Luis Errazu, formerly in the executive committee of the museum. Apart from their intrinsic merit, these five paintings are all the more welcome because they either complete a series, or else fill conspicuous wants in the galleries.

The most important piece is a Greco, by far the largest and most imposing portrait he ever painted. It represents a knight of the Order of Santiago, kneeling, in the attitude of a donor, protected by his patron saint, St. Louis, who is represented clad in armour. An inscription, of somewhat later date, says that the personage represented, is the celebrated warrior Captain Julian Romero "of the mighty deeds." The canvas was purchased by Señor Equizal, in Alcalá la Real, from the Marquess of Lugros, the descendant of Captain Romero, who lost an arm at the battle of St. Quintin, and died in 1578, and is, therefore, a work of Greco's early Toledan period. After the famous portrait of Cardinal Niño de Guevara (now in the Havemeyer collection, New York), this is the most important he ever painted.

About half a century later in date, is the second picture, an admirable portrait of an ecclesiastic, in black dress, painted with great force and deep feeling. It is accepted as representing Innocent X before he became a Pope, as the top right hand corner has the same coat-of-arms. (Continued on page 3)

DECORATION
ART AUCTIONS
RARE BOOKS
MANUSCRIPTS

Cleveland Adds Rare Ivory to Its Collections

Portable Ivory Altar and XIIth Century Reliquary Distinguished Additions to Wade Collection

A most distinguished and important addition to the growing group of mediaeval objects in the collection of the Cleveland Museum has been recently made by the purchase from Durlacher Brothers of a Rhenish portable ivory altar, dating from about 1200. Another acquisition, also for the J. H. Wade collection, is an example of Dinanderie in the form of a reliquary, and was likewise secured from Durlacher. In these pieces the museum acquires examples of a culture only represented heretofore by the ivory given last year by John L. Severance in memory of J. H. Wade. W. M. Milliken writes in the Museum Bulletin:

"Of all the sections of the Carolingian Empire the Rhine basin had been the most homogeneous and faithful to tradition, protected as it was by physical conditions; and in the XIth, XIIth, and XIIIth centuries, the Romanesque found its fullest and most logical development here upon a basis of Carolingian ideas re-oriented by influences from Byzantium and Lombardy. No other section of Europe saw this evolution carried through completely unless it was Lombardy. Germany alone, for more than three centuries, remained consistently true to the old traditions and built on them; and the Rhenish style, as typified by early churches of Cologne and the great cathedrals of Mainz, Speyer, and Worms, is her most distinctive contribution to art history.

"The minor arts inevitably followed this trend: monastic workshops produced notable works in gold, silver, or copper, in enamel or in ivory; and scribes and miniaturists illuminated gospels and codices. Two recent acquisitions for the J. H. Wade Collection represent this high quality in craft work. The more important of the two is a portable altar 5½ inches high and 10½ inches long of ivory and enamel, which can be dated about the year 1200 or a little before. The other is an example of Dinanderie, the term usually applied to examples of mediaeval handwork in copper, bronze, or brass. In form it represents a Romanesque church and is also probably late XIIth century in date.

"The portable altar, as a form, is an interesting ecclesiastical expedient. Bishop or priest could transport it at will, the consecrated stone encased in the upper surface permitting celebration of the Mass upon it. Cologne was a famous center for the production of such objects. Very probably the newly acquired altar was made in a monastic workshop there, a supposition all the more likely from the stylistic evidence as well as from the representation upon it of the Virgin and Child flanked on each side by a balanced group of two Magi, and the third Magi and St. Joseph, the latter holding a dove. Cologne was the city of the Magi; their relics were preserved in the Cathedral; and naturally they were depicted many times upon objects made within her walls. Upon the opposite end of the rectangular fabric of the altar is Christ in glory surrounded by the symbols of the Evangelists; and on the long sides are the twelve apostles, six on a side. Each is separated from the next by a band of champlevé enamel in a

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COPPER-GILT RELIQUARY, RHÉNISH ABOUT 1200
Recently purchased by the Cleveland Museum from Durlacher Brothers

Cleveland Adds Rare Ivory to Its Collections

(Continued from page 1)

repeated diamond and leaf pattern, white and blue on a gilded copper ground, made in all probability in the workshop of Fredericus of Cologne. The broad molding above and below has a running tendril motive, showing traces of gilding in the ground. The edges are further decorated with tiny circular depressions, gilded, each with a minute hole in the center. As was often customary in Cologne, the underside of the cover is lined with a copper plate decorated with the characteristic brown varnish of the Rhénish and with a gilded checkerboard pattern enclosing a simple leaf motif.

"The altar is typical of XIIth century Romanesque forms. Very seldom, then, was it possible to find large pieces of ivory such as were often used in Carolingian times. In their place the more easily secured *morse* or walrus ivory was

substituted. This was smaller in size and less homogeneous in structure. Therefore a newer scheme appears: figures more vigorous in arrangement, head treatment, and drapery, each figure complete in itself. Then the fragments could be fitted together if so desired or be separated by bands of enamel as in the Wade altar.

"This new acquisition was formerly in the Sir Francis Cook Collection at Windsor and is published in a full page of four illustrations by Goldschmidt in his *Elfenbeinskulpturen*, Vol. IV. It has obvious connections with two reliquaries, each in the form of a church, one in the Musée du Cinquantenaire at Brussels and one in the Landes Museum at Darmstadt. The analogies are closest to the Brussels piece. The tendril motive is identical, and the depressed circles are used throughout. The figures, too, are very close—perhaps not quite so refined in detail. However, all three pieces separate themselves from the poorer general level of Cologne mass products represented by examples in the Louvre, the Musée de Cluny, The Metro-

politan Museum of Art, and other places.

"The other new purchase, the small reliquary¹ of Dinanderie, does for Romanesque art what the table fountain, also in the Wade collection, does for Gothic. It shows admirably a designer thinking in terms of architecture with a result strictly logical and of marked architectonic value.

"In one of the finest churches in the Rhineland, St. Maria in Capitolio in Cologne, choir and transepts end in three noble apses. The Church of the Apostles, even more beautiful externally, also follows this scheme. The result is that the apsidal terminations buttress the walls, give structural stability, and permit a picturesque effect in the several-tiered lantern which covers the crossing. This is a motif repeated in variants throughout Rhénish architecture and used here in miniature in this reliquary—a square plan flanked by four apses, the gabled roofs surmounted by a square lantern, in turn crowned by a circular turret. Another peculiarity of Rhénish structures toward the end of the XIIth or the beginning of the XIIIth century was ornamental window openings. This tendency shows here in trefoil and quatrefoil and in a motif which suggests a keyhole. The finely designed dragon feet appear also throughout contemporary German or Mosan works and the incised scroll design is seen in another form in the portable altar.

"The piece has been variously termed a reliquary or *chaufemains*. If the latter rather picturesque designation is correct, it was used on the altar for the purpose of warming the priest's hands. This is suggested in the Spitzer catalog, where this piece figures under the number 226. It is called there northern French. However, even if an exact provenance could be proved, it would still remain German in its artistic origin; and it seems therefore fairer to so class it."

—W. M. M.

¹ No. 26,555—Measurements: 7½ inches high x 5 inches. Collection Bouvier, Amiens; Spitzer Collection No. 226. Publié et gravé dans le Bulletin du Comité de la langue de l'histoire et des arts de France. Tome III, planche IV, numero II, page 158.

FULLER BUYS GAINSBOROUGH

(Continued from page 1)

trait of the one yet spared to them. They applied to Gainsborough, who, however, refused, saying that he had visited Bath for the purpose of recreation; but on hearing the circumstances of the case, he requested Mrs. Heathcote to let him see her son. The next morning the boy, dressed in a plain white muslin frock, with a blue sash was taken to Gainsborough. 'You have brought him simply dressed,' he said. 'Had you paraded him in a fancy costume I would not have painted him; now I will gladly comply with your request.'

The portrait measures 48 x 39½ inches and shows a child of about four years in a white dress with a black feathered hat in one hand and flowers in the other. He is wearing red shoes, the toe of one showing beneath the little frock. The child is painted against a landscape background typical of the period. The painting brought 44,000 guineas in the Michelham sale.—A. W. K.

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**FLEMISH ART IN
AMSTERDAM SALE**

(Continued from page 1)
description of the picture, notes the influence of Rubens.

The series of paintings by Van Goyen has already been mentioned. All seven of these, with the exception of one very characteristic sketch, are signed. The most important seem to be Nos. 40 and 45, the latter a seascape with fishing boats.

One of the finest paintings in the sale is the portrait of a woman by Frans Hals, No. 48 of the catalog. It has been certified by Dr. Bode. The young woman is sitting in a chair, leaning forward and holding a bowl in her lap. The head, with its black hair, white cap and animated face is painted with characteristic brilliance and the whole of the picture shows Hals' amazing ability to catch the momentary aspect of his sitters.

There is a very fine portrait of a woman by Thomas De Keyser, No. 58. The picture is dated 1647 and shows an elderly woman in ruff and cap. It is well known and was last published by Henry Hymans in 1897. A portrait of a woman reading by Nicholas Maes, No. 65, is the best of the several examples of this master. The woman is seated behind a large desk and, on the wall back of her is a map of the world. The pictured is signed and dated 1650.

No collection of this kind would be complete without its Van Ostade and both Adriaen and Isaack are represented here. Of the former No. 86, "The Smokers" seems the finest. Another "Smoker" this time a single figure, is by the rare master Abraham de Pape.

The one Rembrandt, No. 94, has unusual interest for the collector, for it is the smallest known painting by the master. It is signed and dated 1633 and all of the prodigious virtuosity of the painter is exhibited in this minute portrait of an old man. The panel is 10.5 x 7 cm in size and is painted in grisaille. It has been published and exhibited frequently.

There are three paintings by Rubens in the sale, two portraits and a large sketch of a tournament. One of the portraits, that of an old woman, No. 96, is stronger and more characteristic of the painter's best manner than are many. The face is beautifully modeled and full of character. The portrait of a man, No. 98, seems somewhat weak by comparison. No. 97, the tournament, is evidently a study for a larger picture. Both landscape and figures are suggested rather than realized and the finest drawing appears in the horses on which the warring knights ride.

Mention must also be made of the two paintings by Jan Steen, Nos. 113 and 114, both interesting, although neither is a supreme example.

An illustrated catalog of the sale may be seen at the New York office of THE ART NEWS.

**PRINTS GO HIGH AT
HOLLSTEIN & PUPPEL'S**

BERLIN.—The sale of French lithographs of princely provenance which took place on March 15th and 16th at Hollstein & Puppel's, aroused lively competition not only among representatives of public collections, but among both German and foreign connoisseurs. Amidst general excitement, the auction commenced with the comprehensive collection of Daumier, which for the most part brought prices commensurate with their rarity and quality. The following prices were paid for the earliest works of the artist:

No.	RM	No.	RM
101	310	114	135
102	400	115	185
103	110	117	140
105	100	121	145
107	120	123	125
108	115	127	250
110	200	129	120
111	220	133	185
112	300		

Volumes 53-181 of *Caricature*, with their fine series of Daumiers brought Rm. 950—and the remarkable lots which followed were sold as follows:

No.	RM
164 Types Français	335
167 Chasse et Pêche	220
171 Galerie physionomique	155
172 Caricatura	1,350
173 Croquis d'Express	500
174 Courre d'histoire naturelle	260
180 Types parisiens	380
181 Les Pratiques des Marchands de Paris	135
182 Les cinq sens	185
186 Moeurs conjugales	160
189 Coquetterie	195
191 Les baigneurs	410
198 Monomanes	200
199 Physionomies tragico-classiques	175

Lively competition was aroused by the extremely rare series of Delarues. No. 209, *Tableau de Paris*, brought Rm. 715. Equally great interest was evidenced in Grandville, which sold as follows:

No.	RM
313 Chaque age a ses plaisirs	175
314 Voyage pour l'éternité	320
317 Le Dimanche d'un bon Bourgeois	320
318 Les Métamorphoses	250
Lami sold as follows:	
362 Panorama du Bois de Boulogne	135
1828	185
363 Tribulations des Gens à Equipes	410
364 Postkutschen	300
	255

The Gavarni prints also aroused keen bidding. Of the two watercolors, No. 261 brought Rm. 375, No. 262, Rm. 460. The fine-colored series brought the following prices:

No.	RM
275 Les Artistes	105
276 La boîte aux lettres	125
278 Le Carnaval	100
279 Le Carnaval à Paris	120
280 Clichy	125
281 Les coulisses	200
282 Les Débâdeurs	210
284 Les enfants terribles	185
285 Fourberies de femmes	205
287 Les maris en vengés	175
290 Paris le Soir	220
297 Les bals masqués	200
298 Souvenirs du Bal Chicard	105

Particular interest was shown in the auctioning of the Monnier lithographs,

which have practically never appeared in the German market in such fine quality and excellent state of preservation. They brought:

No.	RM
395 Exploitation générale	420
396 Récréations du Coeur	260
398 Esquisses parisiennes	200
399 Mœurs parisiennes	95
400 Paris vivant	295

No.	RM
402 Les Grisettes	400
403 Les Grisettes	560
404 Mœurs administratives	630
406 Six Quartiers de Paris	510
408 Jadis et aujourd'hui	600
410 Boutades	300
413 Mœurs Commerciales	105

When the prices of this auction are compared with those of previous lithograph sales held here, it is evident that interest has greatly increased in a previously neglected field. Through this auction the enthusiasm of many collectors of lithographs was greatly stimulated.

**PRADO RECEIVES
GREAT BEQUEST**

(Continued from page 1)
arms as on Velazquez' famous portrait in the Vatican.

The third picture is half of a painting by Tiepolo, the other half of which was already in the Prado, hence it is now possible to rebuild it. It represents San Pascual Bailón, and together with other Tiepolos was formerly in the high altar of the convent of Aranjuez, until some years ago they all mysteriously disappeared, having been cut out of their frames.

The bequest is completed with two feminine portraits: one, full of delicacy and charm, by Angelica Kauffmann, and the other a very characteristic work by John Hoppner, both these artists being hitherto unrepresented in the Prado.—E. T.

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Providence Art Club Holds Its Annual Show

PROVIDENCE.—Interest in local art circles has centred in the 48th annual exhibition of paintings, prints and sculpture at the Providence Art Club. This is usually the culminating affair of the season at the Art Club and brings out the best work from local studios, as well as notable contributions from leading artists in America.

A departure was made from the usual method of selecting these "invited" pictures in New York and Boston studios and galleries and the exhibition committee, of which Antonio Cirino is chairman, requested that some of the leading galleries in these cities select the canvases. As a result some of the most important paintings of the year have been added to the exhibition. Indeed, more than one art lover, who frequently makes the round of the galleries in New York and Boston, was heard to declare at the private view that seldom was such a fine collection to be seen. That in variety of subject interest, in painting quality, in harmonious arrangement it equalled the best.

The walls are admirably balanced, each being practically of equal interest, and in a circuit of the gallery one finds that one tone leads into another in such a way that the transition from one canvas to another is very gradual. Portraits, figures and landscapes alternate with a few still life studies around the walls, a number of notable portraits forming rich focal points of color here and there.

Among most noteworthy canvases from out-of-town artists, including landscapes and other compositions, are the "Cafe-Concarneau," by Harry A. Vincent, A. N. A., of the Rockport art colony, which has all the inherent charm with which this artist infuses his pictures; Willard L. Metcalf's lyrical landscape, "Pasture"; "Gray Weather," by W. Elmer Schofield, N. A., from the Milch gallery, New York; two fine canvases by Robert H. Nisbet, the only Rhode Island artist who is a member of the National Academy; "The Brook, Midsummer," by R. W. Woiceske of the Woodstock art colony; Leon Gaspard's "Chinese Archway," an exceedingly decorative painting with its delicate blues and greens and rose and effective handling of the Chinese architectural theme; "The Pirate's Chest," by Hugh H. Breckenridge, A. N. A., spilling its gorgeous contents of jewels and textiles and objets d'art all over the canvas; "Grandmother's Gowns," by Felicie Waldo Howell, A. N. A., and Grace Ravlin's "Patio at Cherubusco."

An interesting piece of sculpture, "Mater Purissima," by Aristide Cianfarani, on the staircase wall, is attracting much attention. The figures of mother and child in the bas relief, and the drapery are modelled in beautiful flowing lines.

Contributions from the local studios are among the most arresting things in the gallery. Will S. Taylor, art instructor at Brown University and a new member of the club, shows a canvas with a most interesting atmospheric effect, "Sheltered Cove." Antonio Cirino shows two brilliant canvases, "Winter afternoon" and "Afternoon Sunlight," both typically New England scenes, painted broadly, with unusual effects of sunlight and shadow. F. Usher DeVoll sends one of his typical New York street scenes, "New York Water Front—Winter," touched with the glamor of his brush. Stacy Tolman shows two canvases, "Golden Autumn," full of warm color, and an "Interior," typically New England, the sunlight filtering through the window on old mahogany and soft rugs, filling the room with glowing color. William H. Drury shows a strong marine with an unusual sunset effect over the water. Frank Warren Marshall shows a view of "Mount Desert," painted near his summer studio in Maine, which is finely conceived and sincerely painted.

DEALERS ARRIVE IN NEW YORK

Before very long the annual exodus of the art dealers will have begun. In the meantime three have arrived in New York within the past week. Jackson Higgs, Julius Bohler and Dr. Jacob Hirsch have returned to New York after extended European travel, and will remain for the rest of the season.

SALMAGUNDI DINES AND TALKS OF ART

On Friday of last week The Salmagundi Club had an open dinner. President Franklin DeHaven presided and called on Hobart Nicols for the opening address. He spoke on artist and dealer and the question of sales being lost through the dealer having favorites. Bruce Crane gave a witty account of art and income tax. Robert W. Macbeth, President of the Associated Dealers in American Paintings made several points; first, artists' prices are too high; second, artist and dealer should know each other better; third, artists should be fair to each other. There followed addresses by Albert Milch, W. Frank Purdy, E. C. Babcock, F. Newlin Price, Walter Grant and John C. Agar who held high hope for American art.

ASSOCIATED DEALERS HOLD MEETING

The monthly meeting of the Associated Dealers in American Paintings was held at the Babcock Galleries on Tuesday, March 29, 1927. The host,

E. C. Babcock gave a splendid supper and the meeting was very serious. A resolution was passed to have two traveling shows, one south, one north, starting October first in Boston and Atlanta respectively, then in the Spring a grand New York exhibition of living American artists. An interesting financial report showed the first exhibition to have netted \$30,000 to the respective dealers and to have stimulated the market on all sides. An appropriation was made for the publication of fifty hand books on American art for use throughout the country through one of the great women's magazines. The annual meeting will be May 7, 1927.

PENN. ACADEMY MAKES PURCHASE

PHILADELPHIA.—The Pennsylvania Academy of Fine Arts has lately purchased six paintings from its current annual American exhibition for its permanent collection through the Lambert Fund. The recently acquired canvases are "The Red Sail," by Tod Lindenmuth of the Provincetown Group; "Tulips and Anemones," by Julius T. Bloch; "Still Life," by Julius E. Levi; "Down the River," by Richard Lahey; "Still Life," by Esther Estelle Pressoir, and "Still Life," by Frank Horowitz.

NORTHBROOK'S LOSS AMERICA'S GAIN

LONDON.—The Flemish pictures lent to the recent Exhibition at Burlington House by the Earl of Northbrook might have been viewed with rather different emotions had it been known that they were so soon to leave for America. There was a static quality, indeed, about the show which hardly suggested the likelihood of the exhibits forsaking England. In this instance had it not been for latter-day taxation, the Northbrook paintings might quite possibly have remained. Some years ago the Earl found himself obliged to part with a good deal of his land, and now the famous pictures have had to follow suit, Mr. Arthur Ruck acting as the intermediary agent. The sum concerned is rumored to be £100,000, or even slightly more. In addition to the Vandyck portraits of The Earl of Newport and of Queen Henrietta Maria, there are various works by Dutch masters included in the deal. This, of course, is not the first occasion on which overtures have been made to secure the pictures, but never before has so tempting a sum been offered as bait.—L. G. S.

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Catalogues: Paintings \$2.00 · Etchings 75¢ · Ceramics \$1.00

*Sale April 19, 20, 21 & 22 at 8:15 p.m.
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Exhibition from April 16*

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"NEGLECTED" ART OF ENGLAND SHOWN

LEEDS.—People interested in British art have been looking forward with real interest to the exhibition opened on March 18th by Mr. Augustus John at the Leeds City Gallery. They were told by Sir Joseph Duveen that "Modern work of high excellence lingers on the walls of many a studio awaiting the purchaser who does not come...."

"If the French artist prospers while his English brother starves, it is because the one is backed by his Government, his city, his fellow-countrymen, while the other languishes in neglect."

Sir Joseph believed this sad story and generously founded the British Artists' Exhibitions for the purpose of bringing those neglected works of "high excellence" before the public of this country, and in response to the first appeal some 1,400 pictures, statuary and so on, were submitted to the Selection Committee at Leeds.

Eminent artists were appointed to perform this task. Sir William Orpen, as Chairman, was assisted by Mr. G. L. Brockhurst, Mr. Philip Connard, R.A., Mr. W. Reid Dick, A.R.A., Mr. Jacob Epstein, Mr. Roger Fry, Mr. Augustus John, A.R.A., Mr. Randolph Schwabe, Mr. Adrian Stokes, R.A., Professor Henry Tonks, and Mr. S. C. Kaines Smith.

A formidable list, and the citizens of Leeds, who are assured by Sir Martin Conway that this committee's "approval is itself a hall-mark," are asked to take the advice of Sir William Orpen and his fellow-Jurymen "as a guarantee."

But Sir Martin also adjures the art patrons of Leeds to use their "own personal judgment" in making purchases. This, one feels certain, they will do. There are excellent works in the city's collection to guide them in forming an opinion of the merit of those in the Duven exhibition.

Out of the 1,400 works sent in, 345 have been selected, and one regrets to say that if the rejected works are worse than those accepted the former must be hopelessly bad. Among the works on view there is none of "high excellence," and the best of them have already been exhibited publicly in London. So that if they have not found purchasers it is not because they have lingered unsought in the artists' studios.

—From the London Morning Post.

PENNELL MEMORIAL EXHIBITION OPEN

WASHINGTON.—The largest and most comprehensive of all the Memorial Exhibitions of the work of Joseph Pennell was opened Saturday afternoon, April 2nd, in the Library of Congress. It includes the books he has written, as well as those written in collaboration with Mrs. Pennell; the books he has illustrated for many well-known writers; also the many periodicals, etchings, lithographs, drawings, and watercolors, his tools and brushes, with some of his etched plates and his press. All are shown to excellent advantage in the Library Galleries, which Mr. Pennell said long ago were the best exhibition halls and cases he knew of anywhere.

In view of the generous bequest Mr. Pennell made in his will leaving to the Print Division of the Library of Congress his entire estate, including his prints, paintings, manuscripts and books, it is a fitting tribute that this Memorial should be most complete.

Cards were sent out by the Librarian of Congress to the Ambassadors, Diplomats, social, artistic and literary circles of Washington, New York, Philadelphia and elsewhere, and the assembly was a distinguished and enthusiastic one during the afternoon hours. A catalogue of the 467 items and a brochure (an appreciation by Mrs. Pennell) were issued for the occasion.

VAN EYCK LOANED TO NATIONAL GALLERY

LONDON.—The famous picture by Hubert Van Eyck representing "The Three Marys at the Sepulchre," which formed one of the attractions of the Flemish Exhibition at Burlington House, has been lent by the owner, Sir Herbert Cook, to the National Gallery for a period of three months, in order that those who had then no opportunity of studying it may do so at leisure. It is now on view at Trafalgar Square in Room XV, among the other early Flemish masterpieces.

AMERICAN ART IS SHOWN IN NEWARK

NEWARK.—An exhibition of sixty-seven paintings and watercolors by living American artists which is now on view at the Newark Museum is evidence of two things. The first is that the museum is not mere repository of relics, but is alive and sympathetic to contemporary work, no matter what school it may follow. The second is that men and women in many sections of America are setting down in line and color their reactions to life about them.

There is enough individual variation to make the exhibit lively and interesting. These representatives of ten states, including groups in Boston, Chicago, Detroit, Kansas City, Cleveland, Dayton, O., and Baltimore, indicate they are alive to all the tendencies in modern painting.

For the museum, the importance of the exhibition is that it is a "no jury" showing. Instead of a small group selecting the pictures to be shown, invitations were sent to artists throughout the country to contribute any one of their canvases. The names of the exhibitors were suggested to John Cotton Dana, director of the museum, by persons in various communities in a position to list those doing the better work.

New Jersey's only representative is exhibiting an academic landscape, perfectly regular, comprehensible and without any frills. Entitled "Mill Stream Winter," it is by W. Lester Stevens of Princeton.

In quite another strain, is a landscape by Tod Lindemuth of Provincetown, Mass. The artist calls it "A Pennsylvania Bridge." A Provincetown artist, Ross Moffett, has contributed a lovely little landscape which he calls "The Return from the Dunes."

An arresting portrait is that of a "Woman in White," by Earl Kryanovsky of Detroit. Cameron Booth of Minneapolis, a newcomer in Eastern exhibits, has a large canvas that is bound to catch the eye. He calls it "Early Mass." With straight realism, he has set down a scene in some outpost town. Equally native in subject matter is "Village Limits," by Gustaf O. Dalstrom of Chicago.

"The Old Landmark," by Anthony Angarola of Kansas City, a quiet, geometrically built-up pattern in smooth grays and greens, is American in aspect. A still life by Fred Biesel of Chicago, called "Everlastings," is a glowing little pattern of color. By a schematic, almost geometric arrangement of a bunch of these colorful flowers, the artist has achieved a vivid, vibrant design in what amounts to two dimensions.

Another still life, where the interest is in the thing rather than the pattern, is that by Ann Rector of Baltimore.

YPRES REGAINS WORKS OF ART

BRUSSELS.—The Government has just restored to the City of Ypres the works of art which were removed for safe keeping in 1915. These works, which were exhibited in Paris during the war, have been housed provisionally since the Armistice in the cellars of the Palais du Cinquantenaire in Brussels. They belonged, for the most part, to the Halles of Ypres and the churches of St. Martin and St. Pierre, and will now be placed in the Ypres museum.

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GRAUPE TO HOLD INTERESTING SALES

BERLIN.—Paul Graupe, the well-known antiquarian firm of Berlin, announces for the coming spring season a number of interesting sales. On April 25th, and the following days there will be sold by auction the private library Koepke of Hamburg, which contains a great many *de luxe* editions, Doves press publications on vellum, among which is Milton's *Paradise* published in 25 specimens only. French books of the XVIIIth and XIXth century are also in the collection. Further, there will be sold a collection of prints and drawings of the XIXth and XXth century, that is particularly rich in valuable and much sought after items. It contains works by Degas, Picasso, Toulouse-Lautrec, Goya, Zorn, etc. Paul Graupe is also commissioned to sell a collection of French illustrated books of the XVIIIth century, which in fact contains all the outstanding specimens of the famous "Livres à figures." A scholarly and exact catalog of this property, which mentions among other rarities the first edition of *Il Decamerone*, *La Fontaine Contes et Nouvelles*, *La Borte Choix de Chansons*, etc., has been issued. Many of the specimens are printed on *grand papier*, illustrated with rare states of engravings, bound in morocco, etc.—F. T.

BURTON COLLECTION BRINGS 550,000 FR.

ANTWERP.—Sale at Antwerp on March 14th of the collection of Flor Burton, deceased. Total amount realized: 550,000 Belgian francs for eighty-one paintings by old masters and one tapestry. Here follow some of the highest prices:

H. van Balen, Moses striking water from the rock, 15,000; Rubens, Madonna and Child, 40,000; Rubens (attr. to), Wild boar hunt, 15,000; School of Rubens, The harvest, 10,000; David Teniers II, Flemish farm, 27,000; Ph. de Champaigne (attr. to), Family group, 9,200; Pieter Lastman, Susannah and the Elders, 28,000; M. J. van Miereveld, Portrait, 17,000; Sir Peter Lely, Portrait, 31,000; J. Hoppner, Portrait of Mrs. Angerstein, 25,000; Correggio (attr. to), Mercury, Venus and Amor, 33,000; Flemish tapestry, XVIth century, Mythological subject, 16,000.—L. J. R.

AMERICAN PRINTS SOLD IN LONDON

LONDON.—In an interesting dispersal at Puttick and Simpson's on March 17th of prints relating to America as much as 550gs was paid by Mr. Spencer for the volume known as "The Hudson River Portfolio," with aquatints in colors by J. Hill, after W. G. Wall's landscape views; and "The Atlantic Neptune," by J. F. W. Des Barres, with aquatints of Louisbourg, Boston, and New York, brought 260gs (H. Stevens). A lithograph by Currier, after Ives's "Clipper Ship, Lightning," made 70gs (Williams); the total reaching £2,471. The same firm sold also several pictures, including a pair of portraits by T. de Keyser, 1626, of Abraham Van der Wercke and his wife, 240gs (Ward), and "The Pedlar's Cart," by Gainsborough 180gs (Baker).

RECORD PRICE FOR QUEEN ANNE CHAIRS

LONDON.—A world record is claimed for the price of £3,400 realized at auction at Winchester for eight Queen Anne walnut dining chairs.

The chairs were the property of Miss Anna Vibart, and for half a century have been in use at her Winchester residence. The Vibart family first came to reside in England in 1714, one of its members then holding the appointment of "Gold Stick" to George I.

The discovery of a fine set of eight Queen Anne walnut dining chairs, unquestionably the work of a master craftsman, is a rare occurrence. Single specimens of similar chairs are occasionally met with, but it is seldom a complete set, in such excellent preservation as these, appear in the open market.

ANTIQUE GLASS SOLD AT SOTHEBY'S

LONDON.—Sotheby's sale of March 17th was chiefly of old English glass from various sources, and produced a total of £890. The highest price, £40 (Page), was paid for an orange wine-glass, engraved with an equestrian portrait of King William, and inscribed and dated 1690. A rare Wellington rummer, with cylindrical bowl and square base, engraved with a portrait of the duke, realized £22 (Dean); and a Nelson rummer, engraved "Nelson, October 21, 1805," and the Victory in full sail—£21 (Wordingham).

IMPRESSIVE ETCHINGS by PAUL GEISSLER



The above etching, entitled "Old Castle on the Rhine," shows the tremendous power, versatility, acute observation and appeal this artist possesses. Samples sent upon request.

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PORCELAIN LEADS IN CHRISTIE SALE

LONDON.—Decorative furniture, porcelain, and Eastern rugs from various sources brought £3,827 at Christie's on March 17th. A Chinese *famille-verte* dish enamelled with a kylin and Ho-Ho bird, butterflies, and flowers, 14 in. diameter, Kang-He, was sold for 112 guineas (Smith); a pair of *famille-verte* dishes, enamelled with fir tree and flower branches, on shagreen-pattern ground, 15 in. diameter, Kang-He—185 guineas (Smith); a *famille-verte* bowl enamelled with the Dragon Festival and with flowers, kylin, etc., 13 in. diameter, Kang-He—290 guineas (de Sinna); an Adam mahogany sideboard, 66 in. wide—155 guineas (M. Harris); a Chinese 12-leaf lacquer screen, carved with landscapes and figures, and painted in polychrome, 111 in. high—290 guineas (Spink); and an Aubusson carpet, with flowers on red ground, 18½ ft. by 15 ft.—64 guineas (Roffe).

BRABAZON DRAWINGS SOLD IN LONDON

LONDON.—It is just a year since the art market had the opportunity of securing watercolor drawings by Hercules Brabazon Brabazon, that gifted amateur who began painting late in life, but who became so accomplished that in 1891, when he was 70, he was elected a member of that close body, the New English Art Club. As remarked last year, Brabazon left a huge number of drawings in his studio, and the prolific nature of his output will always prevent his drawings from reaching very high auction standards. In the 1926 sale the highest price was 150gs, given for a rendering of Turner's "Venice," and on March 18th it was his translation of "The Lake of Geneva" by that Victorian watercolorist, G. A. Fripp, which fetched the day's maximum, 68gs, given by Mr. Jack Sampson, who bought nearly half of the day's total, £3,417. During the course of the sale several drawings were announced as having been presented to the Fitzwilliam Museum, Cambridge, by Mrs. Brabazon Combe, who had inherited the Brabazon collection.

ANTIQUE FURNITURE BRINGS GOOD PRICES

LONDON.—The sale of Old English furniture and objects of art at Messrs. Puttick and Simpson's, on March 11th, realized a total of £2,870. A set of six Hepplewhite mahogany chairs fetched £115 10s. (Mead); a set of six old Dutch walnut chairs, £110 5s. (Robins); a Kirman silk carpet, £110 5s. (J. Harris); a Sheraton mahogany secretaire bookcase, £78 15s. (Mead); and a XVIIth century panel of Italian crimson velvet, £84 (R. Arditti).

SHOW OF CONNECTICUT ACADEMY ANNOUNCED

HARTFORD.—The Connecticut Academy of Fine Arts announces its seventeenth annual exhibition which will be held in the annex of the Wadsworth Atheneum at Hartford from April 16th to May 1st, 1927, inclusive. The only exhibits eligible are works in oil and sculpture by living artists, which have not before been publicly exhibited in the city of Hartford. No works will be received except from living artists or their authorized agents or duly accredited representative. Not more than two works by each contributor will be placed. The jury is as follows: Daniel F. Wentworth, Edward Volkert, A. N. A., Robert Vonnoh, N. A., Gregory Smith, Paul E. Salting, Carl Rungius, James Goodwin Manus, Albertus E. Jones, Norma Wright Sloper, Cornelius C. Vetter and Guy Wiggins, A. N. A., chairman.

COMING AUCTIONS

AMERICAN ART ASSOCIATION

ANDREW JACKSON MEMENTOES

Exhibition, April 9

Sale, April 13, 14

A collection rather different from the usual art and book sales is to be exhibited and sold at the American Art Association. This assemblage, to be sold on Wednesday afternoon, April 13th, and on Thursday evening, April 14th, comprises the personal effects of President Andrew Jackson, inherited by Andrew Jackson IV of Los Angeles, California, grandson of Andrew Jackson Junior, the adopted son of President Jackson. It consists of the silver, china, and glass from the White House, books from the Hermitage, his estate near Nashville, Tennessee, and other association items, once owned by Andrew Jackson, familiarly known as "Old Hickory." In addition to these items is a group of Currier and Ives lithographs in color, oil paintings of historical characters and events, maps, views of New York, the West and ship models, including the property of Mrs. R. S. Elliott of New York City and Mrs. Clara L. Meech of Croton, Connecticut. Among the numerous relics and association items connected with Andrew Jackson is a snuff box presented by the Marquis de Lafayette and a wooden gavel used by the President when he was Grand Master of Masons of the State of Tennessee. This gavel is shown in a painting of Jackson in masonic regalia, an item of particular interest in the masonic world. Other items of interest are the two wine bottle tags made of silver with a chain for slipping over the neck of the bottle or decanter, one is marked "Sherry" and the other "Port"; an order written at the behest of General Jackson concerning his preparation for the battle of New Orleans; and an oil painting of "Old Hickory" by George Catlin.

BLACKBORNE TEXTILES

Exhibition, April 9 to 14

Sale, April 14 and 15

The textile collection of the eminent connoisseur, Arthur Blackborne of London and New York, will be sold at the American Art Association on April 14th and 15th. Mr. Blackborne is well known in the textile world as a connoisseur and collector of rare laces and embroideries and has been associated with Christie's of London. He has spent many years gathering an assemblage which contains foremost examples of the art of the loom of those countries which lead the world in needlecraft—Spain, France, Belgium, England, etc.

YAMANAKA TEXTILES

Exhibition, April 9 and 16

Sale, April 16

The private textile collection of Sadajiro Yamanaka, of New York, will be sold at the American Art Association on April 16th. Mr. Yamanaka has found leisure throughout the past years to assemble for his personal gratification a group of textiles boasting the finest examples of the world's needle artistes, notwithstanding his successful activities in the Chinese antique world as is evidenced by the continued growth of his numerous establishments. His collection includes Asiatic as well as European examples embracing brocades, embroideries, damasks, wall hangings, table covers, panels, portières, and religious vestments, Chinese and Japanese embroideries, tapestry panels, brocaded priests' robes, No-Dance costumes, embroidered screens, imperial silk rugs, Caucasian woolen carpets, and Persian velvet prayer rugs.

FITZGERALD ETCHINGS

Exhibition, April 16 to 19

Sale, April 19 and 20

Etchings by Frank W. Benson, forming part of the Desmond Fitzgerald collection, will be sold at the American Art Association on April 19th and 20th. The prints have been carefully selected by the artist, who makes it a habit to keep three impressions of each print, particularly of the early states, for his personal collection. Many of these prints were presented to Mr. Fitzgerald by Mr. Benson, and are of his favorite theme, the wild birds of the United States.

The entire sale, which will consist of three hundred and twenty-one prints, includes etchings by William H. W. Bicknell, Sears Gallagher, with a group of fifty-three etchings by Frederick G. Hall, and an imposing group of John W. Winkler and Charles H. Woodbury.

Three artists represent the Japanese school headed by Katsushika Hokusai, greatest of the Japanese painters of the popular school, and examples by Ando Hiroshige, Torii Kiyonaga and Kitagawa Utamaro.

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FITZGERALD CERAMICS

Exhibition, April 16th to 18th

Sale, April 22, 23

The week of April 18th will be devoted by the American Art Association to the sale of the late Desmond Fitzgerald's collection of impressionistic paintings, etchings and ceramics. The last group consists of over five-hundred items in which Mr. Fitzgerald's fine taste in Chinese and Korean potteries is evinced. Included in the sale are ex-

amples of household utensils, vases, boxes, of the Sung and Ming dynasties and of the Korai period, a group of Chinese single color porcelains, and a group of blue and white and decorated porcelains, Chinese and Korean of the Richo period. The ivory and mineral objects are notable, as is the group of Hind and IVth century B. C. Syri-Roman glass and the early Rakka and Rhages ware. The final group embraces other pottery and mortuary figures of the Han and T'ang dynasties with examples of Korean ware of the Shiragi period.

(Continued on page 7)

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COMING AUCTIONS

(Continued from page 6)

ANDERSON GALLERIES

SEIDLER ET AL LIBRARIES
Exhibition, April 4
Sale, April 11

Selections from the libraries of Herbert H. Seidler, Wm. B. A. Taylor and Calvin Thomas will be sold at the Anderson Galleries on April 11th. First editions of modern authors, private presses, books designed by Bruce Rogers and collectors' books are among the most interesting categories of the sale. Modern authors include interesting editions of Sherwood Anderson, Aubrey Beardsley, Thomas Beer, Max Beerbohm, Ambrose Bierce, George Borrow, James Branch Cabell, Willa Cather, Joseph Conrad, Theodore Dreiser, Thomas Hardy, Rudyard Kipling, Arthur Machen and George Moore. There is a series of first edition Tennysons and a very rare first edition of Wordsworth, in the original calf. Of private press publications there are examples of the Grolier Club, Nonesuch, Kelmscott and Bruce Rogers. Among the miscellaneous items are Audubon's *The Birds of America*, with five hundred fine colored plates; I. N. Phelps Stokes' *The Iconography of Manhattan*, a fine copy of this important work, a collection of XVIIth century Dutch maps and first editions of the Yellow Book.

KAHONOWICZ POLISH LITERATURE

Exhibition, April 4
Sale, April 12

Historical literature of Poland, from the library of Dr. Alexander Kahonowicz of Brooklyn, forms a sale of specialized interest to be held at the Anderson Galleries on April 12th. Manuscripts and books from other private collections will be offered at the same time. Among the important items from the Kahonowicz collection are De Thou's copy of the *Chronicle of Piasecius*, 1645, and a second edition of the *Copernicus*, 1566, also from the library of this great collector. A rare example of the early Cracow press is found in Libanus, *Epistola*, 1504, while the excessively scarce first edition of the first Polish chronicle compiled by Mattheus de Miechow should also attract attention. A rare Polish Americana, John Holywood's *Sphericum Opusculum*, is the most important early Polish work on America. The *Sermo de Matrimonio sacerdotum* by Bartholomeus de Usingen, is an extremely rare and important document for the history of the Reformation in Poland. Other properties include examples of the Aldine Press, colored plate books, a few fine bindings, early printed books, Americana and some interesting first editions.

AZEEZ KHAYAT COLLECTION

Exhibition, April 9
Sale, April 13, 14

Egyptian, Greek, Roman, Phoenician, Saracenic and Persian antiques, collected by Azeez Khayat, will be sold at the Anderson Galleries on April 13th and 14th. Among the most important items of

the sale are three millefiori bowls of fine workmanship, several choice specimens of Sidonian moulded and Egyptian inlaid glass, beautiful necklaces of Egyptian beads and amulets in various materials, several rings in their original mountings and well modeled bronze figures. The general category of the sale includes ancient Egyptian, Greek and Roman glass; Egyptian scarabs, dating from the 12th dynasty, 3000 B.C., to the 15th dynasty, 1500 B.C.; Egyptian Ushabti, from the 4th dynasty, 4000 B.C., to the 18th dynasty, 1500 B.C.; Egyptian, Greek and Roman bronzes, dating from 1500 B.C. to the 1st century A.D.; pre-dynastic terra cottas, dating over 5000 years B.C.; Persian Kashan pottery jars; ancient Egyptian carved wood figures, chiefly of the 12th and 18th dynasties, 3000 B.C. to 1500 B.C.; and Rakka and Sultanabad potteries.

SOTHEBY'S, LONDON

DRAWING BY OLD MASTERS
April 26th

A collection of drawings and prints by old masters, including impressions by Dürer, Lucas van Leyden and Rembrandt will be sold by order of Miss Seymour's trustee at Sotheby's on April 26th. The drawings include: Correggio's study of a nude woman, formerly in the collections of Sir Joshua Reynolds and Nathaniel Hone, and two studies in red chalk; three pen drawings by Rembrandt, St. Jerome in the wilderness, the angel in the house of Tobit and a group of figures with a dog; Tiepolo's twelve months, in a series of drawings of Puccinello subjects, in pen and ink with wash; a portrait in red, black and white chalk of Cardinal Clement Dolera, by Daniel Dumonsier; two pen and inks by Dürer, the portrait of Una Urland Windisch and the portrait of a man, monogrammed and dated 1503; an early Italian school sheet of studies for the crucifixion, pen and ink on pink ground; a deposition of Christ (a design for an altar), by Holbein; a pen and ink study of a classical group of statuary by van Dyck and a portrait of a gentleman in black chalk by the same hand; a pencil study of a group of figures by Teniers; and van Goyen's riverscape with fishermen, signed and dated 1631, in black chalk and wash, from the collection of the Marquis de Lagoy. Among

the engravings and etchings are fifteen by Dürer, including St. Jerome in penitence, an early impression, before the slipped stroke, watermark Ha. 8, Melancolia, a superb silvery impression, repaired, the Knight, Death and the Devil, a most brilliant impression, without watermark, slightly repaired, and Philipp Melanchthon, shaved; the Sin of Adam and Eve, by Lucas van Leyden, a very fine impression of the excessively rare first state, before the L in reverse, Gothic P watermark; forty-four prints of Rembrandt, including The artist and his Wife, Saskia, very fine, with platemark, Abraham entertaining the angels, very fine, with platemark, the descent from the cross, by torch light, a brilliant impression with drypoint touches characteristic of the earliest impressions, with margins, watermark cap and bells "a la folie," St. Jerome, in the Dürer manner, fine impression with bur, small margins, cap and bells watermark, landscape with three trees, a very brilliant and perfect impression, showing much bur in the sky, small margins, extremely rare when of this quality, landscape with a man sketching, very fine with margins and Jan Sylvius, in an oval, a most superb and perfect early impression, with considerable sulphur tints and much bur, thread margins, excessively rare when of this quality.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION
Madison Avenue and 57th Street

April 13th, 14th.—Personal relics once owned by President Andrew Jackson, including silver, china, and glass from the White House.
April 14th, 15th.—Arthur Blackborne lace and embroidery collection.
April 16th.—Sadajiro Yamanaka textile collection.

ANDERSON GALLERIES
Park Avenue and 59th Street

April 11th.—The libraries of Herbert H. Seidler, Wm. B. A. Taylor, Calvin Thomas and others.

April 12th.—Dr. Alexander Kahanowicz's library of historical Polish literature.

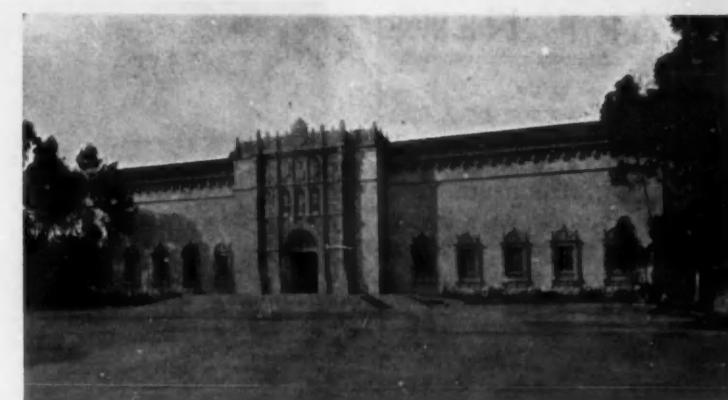
April 13th, 14th.—Azeez Khayat's Egyptian, Greek, Roman, Phoenician, Saracenic and Persian antiques.

SILO AUCTION ROOMS
40 East 45th Street

April 14th.—Jewelry sale.

WALPOLE GALLERIES
12 West 48th Street

April 14th, 15th.—Drawings, etchings and color prints from the Gulland, Wilson and other collections.



FAÇADE OF THE NEW FINE ARTS GALLERY, SAN DIEGO, CALIFORNIA

An account of this museum, its collections and work, by Reginald Poland, the Director, was published in THE ART NEWS last week.

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NEW YORK

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Published by the

AMERICAN ART NEWS CO., INC.

49 West 45th Street, New York

President S. W. FRANKEL

Editor DEOCH FULTON

Entered as second-class matter, Feb. 5, 1900, at
New York Post Office, under the Act of
March 3, 1879

Published weekly from Oct. 9 to last of June.
Monthly during July, August and September.

SUBSCRIPTION RATES

YEAR IN ADVANCE	\$5.00
Canada	5.35
Foreign Countries	6.00
Single Copies15

WHERE THE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's 1 West 47th St.
William Eisel 46 East 59th St.
Washington Sq. Book Store, 27 West 8th St.
Gordon & Margolis 32 East 59th St.
Unicorn Book Shop 32 West 8th St.
Times Building News-Stand Times Building
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Daw's 4 Leicester St.

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Gorringe's 17 Green St.

Leicester Sqr. W. C. 2

PARIS

The Art News Office 20 Rue Jacob

Brentano's 37 Avenue de l'Opera

MUNICH

Karl Barth Konradstrasse 4-11

Vol. XXV April 9, 1927 No. 27

EUROPEAN AUCTION SEASON OPENS

Now that the American auctioneer draws close to the season when he may rest his voice and his hammer, his European confrère girds his loins for a busy season. And as always, with the slackening of our own season, the interests of both connoisseurs and dealers turn towards Europe. The catalogs and announcements of forthcoming sales thus far received by THE ART NEWS indicate that despite the dire predictions of European pessimists, there are still a sufficient number of works of art left abroad to provide material for a busy season. The London houses from which we have had numerous catalogs, have much to offer. Chief among the announcements thus far received is the notice of the Pallavicini sale of Old Masters to take place at Knight, Frank and Rutley's the end of May. This promises to be one of the high points of the London season. The Sir James Murray sale at Christie's late in April with its fine Daumiers and works of the French Impressionists, should attract wide attention in its field. Sotheby's, to judge from their recent announcements, will have a lively April and May with sales of early books and manuscripts, rare coins, drawings by old masters and a collection of remarkable armor.

In Germany and Holland, the season is commencing with equal gusto. The Hugo Benario sale in Berlin last week was an event of the first importance in the field of mediaeval sculpture. In the print field, the high prices realized by Hollstein & Poppel's recent sale of French lithographs, would seem to indicate a revival of interest. In Amsterdam the sale of the Eugene Bureau collection of Dutch paintings last week, formed the prelude to other sales of the same nature. One of these, the dispersal of the Baron Janssen collection of Flemish and Dutch masters to be held the end of May, should be of considerable interest.

These are but a few of the announcements from which the general character of the European season may be fore-



"MASTER HEATHCOTE"

Recently purchased by Governor Alvan T. Fuller of Massachusetts from Sir Joseph Duveen, Bart.

By THOMAS GAINSBOROUGH

shadowed. In a few weeks announcements and catalogs will multiply amazingly. If the European market gives every evidence of offering lively sales, it is almost superfluous to predict that the American buyer will be present in goodly number. The unprecedented bookings of the steamship companies offer sufficient evidence.

SPRING IN THE MUSEUMS
Even in such stately pleasure domes as the art museums in America it appears that the vernal season makes itself felt. Purse strings are less closely held and directors and trustees see with fresher eyes. In consequence we have news of important acquisitions as one hears of the first flowers of spring.

Within the past week two museums have added rare treasures to their collections and, only recently, the Metropolitan announced its purchase of the Antonello "Madonna and Child." That it bought the Sargent "Three Graces" at about the same time may also be attributed to the season, for the spring breeds madness as well as delight.

Both Boston and Cleveland have made splendid purchases. By adding El Greco's "Christ Purifying the Temple" to its collection Boston has made its series of paintings by him the most representative in any American museum. El Greco's relation to modern art is singularly close and the display of his four fine pictures which the museum now owns cannot fail to be a beneficial influence. If the same appreciation of art which has influenced the museum to acquire these great pictures can be extended to contemporary work a Boston Renaissance may be expected.

The Cleveland Museum had, already, a notable collection of ivories, but the addition of the portable altar fills an important gap. Moreover, since it is so fine in quality, it does much more than occupy an historical niche. As an evidence of XIIth century culture it is of great interest to scholars; as a work of art its appeal is to all the world.

Soon the summer, a quiet season among the museums, will be upon us. It is to be hoped that, while the vernal sap still runs strong, other museums will follow the lead of Boston and Cleveland.

LETTERS

THE CLEVELAND MUSEUM OF ART
March 29, 1927

Editor,
The ART NEWS,
Dear Sir:

My attention has been called to articles which appeared in the New York *Herald* on March 13th and New York *American* on March 8th regarding the purchase by the Metropolitan of Sargent's "Three Graces" for \$90,000 in which it is stated that this would be the second highest price ever paid for a work by an American artist, the highest price having been paid by the Cleveland Museum for a Gilbert Stuart portrait of Washington, the *Herald* giving the price paid by us as \$200,000, and the *American* with its usual liberality making the price \$250,000!

This story has been quoted in other papers and has brought us the offer of several Gilbert Stuart paintings at very reasonable prices compared with the standard we had set! For your information I wish to state that we have never purchased a Gilbert Stuart "Washington"

portrait; nor any painting by an American or any other artist, at any such price. I do not know from what source this story emanated, but it seems to me that such exaggerated tales of value can only do harm to the whole cause in which we are both vitally interested. If there is anything that you can do to spike the stories, I will appreciate your assistance.

Yours very truly,
FREDERIC ALLEN WHITING,
Director.

BOOKS AND MANUSCRIPTS

PAINTINGS BY WILLIAM MERRITT CHASE
Privately Printed

A Review by
EMILY GRANT HUTCHINGS

It is now almost eleven years since the art world of Europe and America received the news that William Merritt Chase had died. In a definite sense, he was the art mentor of our time, a man whose creative and cultural roots ramify through the entire subsoil of the present century. His passing occurred at a time when the world was torn with war, and when a dozen cults were hammering at the foundation of the art structure which he had helped to rear. To the superficial observer it would appear that his death marked the end of an era, and that the swift subsiding of the national wave of regret presaged the oblivion to which conservative art was doomed. But for the enthusiasm of a little band of admirers, the creations of William M. Chase might have languished in forgotten attics for another decade or two. The late Alice Bremond Chase, as the director of that band, gave herself one more task, the final service to the man who was her husband, the man whose

career as painter and teacher she fostered through thirty years of unremitting devotion. This ultimate service was the selection of a dealer with intelligence and enterprise equal to the emergency of restoring to his proper pinnacle, a genius the world was trying to forget.

The result of that selection, a little more than a year ago, of M. A. Newhouse & Son, is summed up in a volume of text and reproductions which will find its place in every library, whether public or private, where art works are featured. Fifty-five canvases, the cream of Chase's lifework, have been acquired by Mr. Newhouse. The collection includes portraiture and figure compositions, still life, landscape, and the two famous historical paintings of Christopher Columbus before the Spanish Council. Two of his best known pictures, the studio, with Frank Duveneck in the foreground, and the semi-humorous still life, "Monkeying with Literature," are in the list. Of the others, the outstanding works are "Dorothy, Helen and Bob," "Back of a Fishmonger's Shop," "Self-Portrait," "Mrs. Chase and Cozy," "In the Studio," "Villa in Florence," "Onions," "A Street in Holland," "Master Robert Chase" and "Fish." We have come to think of Mr. Chase as the supreme interpreter of still life, and Mr. Newhouse's collection boasts four of the finest fish pictures, the exquisitely subtle tone poem, "Still Life with Brass Kettle," and the more robust color arrangement of "Lettuce and Tomatoes," and that other colorful composition in which a Belgian melon serves as the theme.

Among the portraits which are reproduced in the present volume Mrs. Chase and the children figure again and again—"Mrs. Chase and Cozy," "Mrs. Chase," "Lady in White," "Dorothy" and "First Portrait" which shows the painter's wife, in profile, holding her eldest born in her arms. No Chase collection would be adequate without a comprehensive showing of Mrs. Chase, and Mr. Newhouse has acquired pictures which cover the period from her early married life to the climax of her husband's career.

As an introduction to this album of Chase reproductions, Royal Cortissoz has written a foreword from which one significant passage must be quoted. Cortissoz knew the artist as no other critic knew him, and he has put his finger on the immortal spot in the Chase make-up, the vital force that permeates all his pictures:

"He loved sound drawing, pure and harmonious color, the right play of light, intelligent composition, and, with these things, a swift, confident, powerful and direct movement of the brush. What he loved he put upon the canvas with a wonderfully engaging touch."

It is this passion for technical perfection, shot through with the fire of imagination and held in check by a profoundly trained mind that rendered William Merritt Chase not only the greatest American painter, but the most influential teacher of his generation.

Important monographs have been added to the volume by Elliott Daingerfield, Harry W. Watrous and Mrs. Chase.

THE JUNK SNAPPER
C. R. Clifford
The Macmillan Co.
\$4.00

"When the junk snapper is actuated by a mere acquisitive obsession with no particular objective, he's a snapper; when stimulated by artistic, historic or sentimental discrimination, he's a collector." Mr. Clifford's two hundred and seventy pages of information and invoicing relegated him to the first category. He has, however, a very definite objective—money. Junk-snapping is just a business to this antiquarian. To us, collectors fall very simply into two classes: the beauty lovers, who collect that which not only has intrinsic value but which appeals to their particular tastes and temperaments, and those who buy a first edition as they would a bond. Never does Mr. Clifford so much as infer that it might be possible to care more for one's *Prometheus Unbound* than for one's *General Electric*. He warns the uninformed that the age of a book doesn't mean everything, giving as an example *Mercury, or the Secret Agent*, by the Rev. John Wilkins, Lord Bishop of Chester, which, printed in 1694, is practically worthless, while a first edition of *Alice in Wonderland* brought \$1,500.

Mr. Clifford, whose god is Henry Ford, is one hundred per cent. American. "No longer has Europe anything to give us but a pleasant trip over and a pleasanter trip back. We have taken her best. And in all things, excepting ruins and ancient history, we have surpassed her."

The Art News**EXHIBITIONS IN NEW YORK****PAUL BARTLETT**

Marie Stern Galleries

The most ambitious of the landscapes by Paul Bartlett now on view at the Marie Stern Galleries takes as its leit motif the gaunt and powerful forms of three almost leafless trees which give accent to the poetic landscape of town, river and hills, seen between. Other landscapes reveal Mr. Bartlett's poetic approach to nature, and his fondness for dreamy tones of purple, blue and green. "River at Ogunquit" is Renoir-like in the juicy quality of the paint and the sensuous treatment of bushes and trees. "Irun" is firmer in its definitions of form, if less poetic. Two or three charming flower still lifes are included in the exhibition. "Astors and Queen Anne's Lace" has both incisiveness and charm. "Golden Glow and Dahlias" are seen against one of the pastel landscapes of which Mr. Bartlett is so fond.

**XVIIIth CENTURY
ENGLISH PAINTERS**

Ehrich Galleries

Ten canvases by XVIIIth century English painters are given an appropriate Old English setting at the Ehrich Galleries. There are only three female portraits. "Lady Bouvierie," by William Ross, Jr., is a pretty girl, with tight ringlets à l'anglaise, cleft chin and lovely English coloring. The artist's inexperience is betrayed by the badly done, wooden hands, but Lady Bouvierie's diaphanous white dress, with its high-waisted blue girdle, her spaniel and her beautifully lettered lineage and coat-of-arms, all combine to make this a very decorative piece. Sir Thomas Lawrence's "Lady in White" is a more deftly done portrait of another typically rosy-cheeked, brown-haired young English woman. Raeburn's buxom, portly "Lady Abercromby," in her great white turban, has more character than either of the younger, prettier women and an almost Dutch robustness. Of the men, John Russell has a colorful pastel of the Hon. Anthony Burlington Bennet, Bt., in a bright blue jacket; Sir Joshua Reynolds a portrait of the ruddy-faced Dr. Phillip Hayes, Professor of Music at Oxford; George Romney an uninspired portrait of a frog-faced barrister. The Gainsborough is the gem of the collection, the only one that is more than decoratively and historically interesting. In this exquisite portrait of the fine-featured young "Sir John Durbin" the artist has carried out the pink of the finely-rendered flesh tones in the dull rose of the waistcoat, the brown of the eyes in the brown of the background and the silver of the wig in the white satin of the jacket. The picture, while hardly vital, is delicately and sensitively alive.

KARL ANDERSONFerargil Galleries
Until April 18

Although we have a temperamental aversion to prize-winning paintings, Karl Anderson's "Portrait of Mrs. Buell" is undoubtedly the most solid and interesting canvas in his current exhibition at the Ferargil Galleries. There is here a mordant and unsentimental study of age with its relaxed muscles of mouth and chin, its tired hands, rendered with a controlled and fully capable technique. The treatment of the white fringed shawl that gives animation to the lower portion of the canvas is particularly admirable. For the rest, Mr. Anderson's exhibition resolves itself into several categories. There are dreamy landscapes, such as "Vineyard," "Wisteria," and "Day of Dreams," which give full scope for the artist's coloristic talent and decorative feeling. The two nudes, likewise, are largely notable for their charm of color, lighting and arrangement. One or two other canvases, such as "Fulfillment" and "Transplanting," have a flat mural quality and a classic detachment in the figures that put them entirely in the decorative genre. The largest canvas of the exhibition, a triple portrait of Mr. Anderson's three brothers, appears to us as an ambitious experiment of a nature that is not entirely sympathetic to the artist. Group por-

traiture such as this offers almost as many aesthetic difficulties as the attempts of our latter-day photographers to render charming groups of the entire family.

**A. FREDERICK KLEIMINGER
HENRI BURKHARD**

Montross Gallery

Mr. Kleiminger's New Mexico landscapes are color harmonies of reddish lavender and blue, the near-by hills having a heather-like glow which we are more apt to associate with the English Lakes than with the region of the Rio Grande. In "The Hills of Abiquiu Valley" in which pointed reddish purple hills are backed by a straight, blue wall of distant mountain, this blue and mauve palette is very effectively employed. Variations of this scene and its chromatics make up a majority of the canvases. There is the inevitable *pièce de résistance* of an Indian pueblo and an attractive study of a huge cottonwood tree, aglow with a pinkish yellow light.

Mr. Burkhard's exhibition of drawings in sanguine and chalk is interesting from the point of view of composition and design, and varied in subject matter and mood. The strong, fine head of John the Baptist is like a primitive wood carving, a striking contrast to the figure torso of the female with the pointed breasts and distorted hip. We liked "Pears and White Bowl" best of the still-lifes and were especially attracted by the "Dancer" and the "Figure torso" in sanguine.

WALTER W. THOMPSON

Ainslie Galleries

Mr. Thompson's exhibition of twenty large and nine small canvases constitutes his first one-man New York show. His purpose, as stated in the catalogue, is "to express in an epic way something of the delightful charm of the Hills of Westchester." Epic his canvases are not, but lyric and lovely they often are. Mr. Thompson is neither of the academic god nor of his enemies. He paints what he sees, simply and sincerely, sometimes as in "Storm Clouds" with great success. This tiny sketch of woods and stream, is the most inspired of the collection and of a jewel-like beauty. Done more realistically than the larger canvases, with their lack of perspective and pastel coloring, it is at the same time entirely poetic in spirit and amazingly atmospheric, with its moist, sweet smelling, storm-charged air. The details of the one white birch in the copse of fresh green trees and the red flowers in the grass near the crystal clear stream are exquisitely done. In "A Spring Morning" and "The Twilight Hour" the artist shows his skill in depicting those delicate poplar-like trees, endeared to us by Monet and the Impressionists. In them all Mr. Thompson shows himself sensitive to the subtle pageant and transient splendor of the summer skies.

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**"PINKIE" STILL ON
VIEW AT DUVEEN'S**

The portrait of Miss Sarah Moulton Barrett, generally known as "Pinkie," is on view for a limited time at Duveen Brothers' gallery in New York. This portrait by Lawrence, which brought the highest auction price ever paid for a picture, is now owned by Mr. Huntington.

The exhibition is held to aid American music students in Rome and a charge of one dollar is therefor made.

**JOHN P. BENSON
GEORGE E. LODGE**

Kennedy Galleries

Mr. Benson's marine paintings would make perfect illustrations for *A Boys Book of Old Boats*. Such rainbow hues are seen only on fairy seas. Even the sturdy thick-set galleons have an otherworldly look, while the skies outshine the spectral sea. Finest from point of view of art versus illustration is "Nantucket Harbor" with its Monet-like composition, nice perspective and nacreous sheen. It is difficult to say just why, his picture of two boats moored against a dock, in a pale green harbor dotted with orange and blue sails does not seem as bereft of text as the rest. Certainly "In the Seven Seas" and the "The Manila Galleon" cry out for Kipling and Conrad to come to their rescue with words. Even "The Returning Pilot" in which a dirty, oily sea gives the prism a rest is more of a piece with "Captains Courageous" than plastic art per se.

Mr. Lodge's studies of bird life, including tigers, leopards, deer and what have you, are also illustrations, very careful and correct, for a natural history book, and while admirably accurate they fail to intrigue the ornithological eye.

**ARCHITECTURAL AND
FLORAL PAINTINGS**

Butler Galleries

The group of architectural and floral paintings now on view at the Butler Galleries are largely of the XVIIIth and early XIXth century, and have been selected more for their decorative charm and architectural fitness than for the prestige of the artists' names. One of the most delightful canvases on view is the "Attack on Fort Royal, Martinique," by F. Swaine, an English artist born in 1735. The treatment of the shore line and the charmingly exact rendition of detail have a pleasant naïveté that adds not a little to the decorative effect of the whole. Another very amusing canvas is a large Italian XVIIIth century street scene, by an unknown artist. Here again there is great exactitude in the interpretation of detail, but the numerous groups that throng the street—puppet players, wandering singers, horsemen, etc.—are interpreted with much vivacity. Other canvases included in the exhibition number several early ship paintings, some floral subjects and decorative landscapes.

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NEW YORK**E. H. SUYDAM
Schwartz Galleries**

The original of the New York drawings of E. H. Suydam, which have been appearing in the *Herald Tribune*, are on exhibition at the Schwartz Galleries. Pennell is very apparent in some of Mr. Suydam's work, but quaint corners and quiet closes seem more his metier than Pennel's skyscrapers and elevated railroads. Among the most charming of the drawings are: "Patchin Place looks out on Jefferson Market," "In Rutherford Place, Stuyvesant Square," a vista of the vanishing Old New York of Edith Wharton and Henry James, "The Syrian Quarter, Washington Street," with wash-a-flying like flags of truce, and "In St. John's Close" and "The Whimsical Black House in Bedford Street," the last two more typical of London than Manhattan.

**CHARLES SNEED
WILLIAMS**

Ackermann Galleries

A group of rather uninspired portraiture by Charles Sneed Williams is being shown at the Ackermann Galleries. The majority of the child portraits are either artificially posed or have a hard clarity of finish that is far from ingratiating. A notable exception is the "Virgin'a," a little girl in lavender seated on the pier against a background of townships and water. Among the portraits

PARIS

At the Museum Carnavalet, in the Mme. de Sévigné Mansion, the Grands Salons Littéraires has drawn a smart throng and M. Jean Robiquet has seen his efforts as amateur organizer crowned with success.

The museums of the Louvre, Versailles, Orleans, Nevers, Valenciennes and a large number of collectors have given loans to the exhibition of the "Salons Littéraires." An excellent setting has thus been given to the permanent pieces in the Museum and nothing has been neglected to evoke, in each of the charmingly panelled rooms, the atmosphere of the soirées of the "beaux esprits." The history of art, literature and manners has been well served by this original showing.

* * * * *

The XVIIth century is represented with éclat at the exhibition of the Bibliothèque Nationale, of which we spoke in our last letter, where an entire room is

(Continued on page 10)

of men shown, that of Colonel Robert W. Stewart is simply and directly painted and shows a fair sense of character. George Arliss and his monocle is another of the more successful canvases. In the portrait of Mrs. Alden Swift the artist has realized more charm of texture than usual, and there is a certain graciousness animating both line and color.

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PARIS

(Continued from page 9)
given over to the contemporaries of Louis XIV. Of course, Mme. de Sévigné, in a pastel portrait by Robert Nanteuil, and her daughter, Madame Grignan, in a portrait by Mignard, are there to welcome us to the house where was passed so much of their lives. A portrait of Julie d'Angennes and several autographs of poets, such as Malherbe and Benserade recall the famous "salon Bleu" of the Maison Rambouillet, where the "précieuses" used to gather. The Duchesse de Longueville, whose features have been preserved for us in a drawing by Daniel Dumontier, was also a member of the "salon bleu." There is also a portrait of Mme. de la Sabliere, by Ferdinand Elle, which anticipates the allegories of Nattier.

* * * *

In the XVIIIth century all the writers and artists, except the very greatest and most independent, such as Watteau and Chardin, were drawn into the literary and philosophical salons, of which the most celebrated was that of Mme. Geoffrin. At the Museum Carnavalet is a glowing portrait of Mme. Geoffrin by Nattier, which forms a companion-piece to the portrait of her daughter, the Marquise de la Ferte-Imbault by the same artist. Mme. Geoffrin has a very different appearance in an amusing picture by her favorite painter, Hubert-Robert, who represents her at home, in negligée, giving a lecture to her valet de chambre.

Mme. de Tencin, in the portrait from the Valenciennes Museum, which is attributed to Aved, appears rather heavy and vulgar. It is said that at her Tuesday gatherings the newcomers mistook her for the housekeeper instead of the chatelaine.

Important items loaned by various museums are: a fine Diderot, by Galloche, from the Longres Museum; a remarkable Buffon by Drouais; an elegant young Voltaire by Largilière; a portrait of Fontenelle by Van Loo; a Marmonet by Duplessis; a fine series of medallions by Cochin, drawings by Carmontelle, etc. On the mantelpiece is a merciless bust of Richelieu, probably by Pajou.

We would have liked to linger with Mme. de Genlis, Mme. Helvetius and the friends of Jean Jacques Rousseau, but Mme. Recamier, Chateaubriand, Benjamin Constant and Mme. de Staél claimed our attention. The furniture of the salon, which was done especially for Mme. Recamier by Jacob Desmalter, merits our admiration. The mannered portrait of Mme. Recamier by Gerard, which the sitter preferred to the masterpiece of David, is shown above the chaise longue of palissandre and lemon wood, which is not, despite the catalogue, the one in the David portrait. This historical piece, which belongs to Dr. Charles Lenormant, a descendant of Mme. Recamier, has eight feet, that which David painted, only four. But that does not make it any less charming.

* * * *

We must now leave the "Salon Littéraire" where we have been so agreeably instructed, in order to visit some contemporary rooms at the Musée des Arts Décoratifs. For their third annual exhibition the best cabinet makers and decorators all seem to have proposed the same theme: the library of the rich man. We have mentioned the creations of Eric Bagge, Montagnac, and above all Kohlmann, Ruhlmann and Pierre Chareau. The Ruhlmann furniture is very luxuriant and "thorough bred." The great decorator now gives his furniture a metallic lacquer which imparts a feeling of great lightness.

The conceptions of Pierre Chareau are always extremely ingenious. This year he is showing a folding bookshelf, recessed in the wall. In its simple and dignified interior a still life of Picasso attains its maximum of meaning and value. Ruhlmann himself works with

**"NANCY AND MAP OF EUROPE"** By LILIAN WEScott HALE

Recently sold by the Grand Central Galleries of New York

the best sculptors, Bourdelle, Bernard, Pompon, but he shows less discrimination in choosing his painters.

One room of the Musée des Arts Décoratifs shelters the purchases and gifts made during the exhibition of 1925. There are exquisite works in glass by Orefors (Swedish), Copenhagen ceramics, Lyons silks, etc. Ruhlmann's com-modes are thoroughly at home in a museum, but one regrets a little that Chareau's desk, so practical and so utilitarian, is also included. Why not offer it to a minister, or to an ambassador?

Finally the Musée des Arts Décoratifs presents a versatile and very charming

artist, Jules Chadel, who has made a series of sépia drawings for the *Fables* of La Fontaine, that are full of movement and have a delightful romanticism.

We find again at the Galerie Barbier many of the excellent decorators already mentioned, particularly Chareau, Jean Puiforcat, the most classic and yet the most modern of the goldsmiths, and Pierre Legrain, the finest French binder. But Legrain, so dignified, so restrained and so pure in his conceptions of binding also does frames that are quite grotesque. All materials are agreeable to him—iron, wood, leather, glass, and even the "veau mort-ne," the fashionable fur.

The "surrealists" have reason to make

a great fuss over the exhibition of the water colors of Paul Klee at the Vavin Raspail Galleries. They are the works of an inspired and true poet who introduces into painting a marvelous spirit that makes us dream of unknown worlds.

On the other hand, we have been much deceived by the recent paintings of another German "surrealist," Max Ernst, shown at the Gallery Van Leer. Max Ernst has changed his manner. One feels that there is nothing spontaneous, nothing inspired in his art. Everything here is given literal expression, which is scarcely acceptable in an artist who pretends to express the unconscious. Certain compositions of Max Ernst have all the heaviness of the ideologies of Böcklin.

The exhibition of etchings of Camille Pisarro at the Max Bine galleries was a surprise to us, a revelation. We cannot be too ashamed to admit that the etched work of the great impressionist

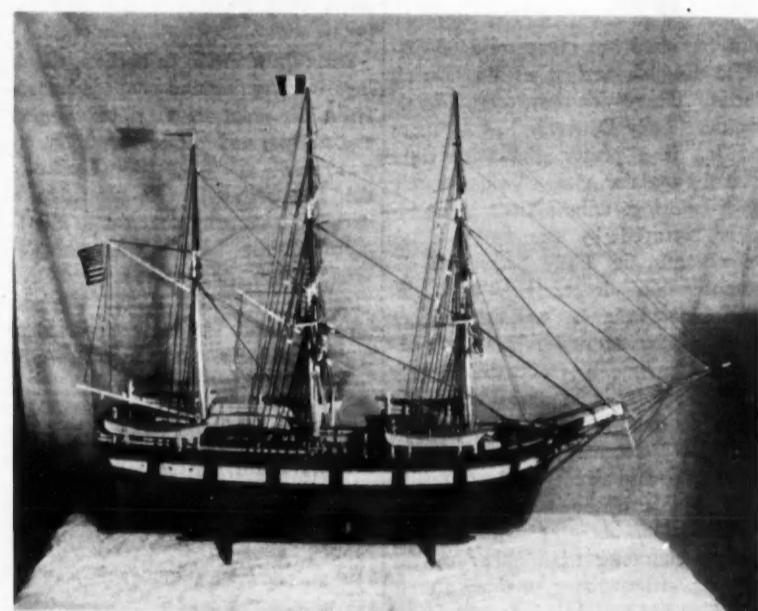
has never been presented to the public. These plates, which the artist did not intend to be sold, give evidence of the most rich and varied talent, and of a deep feeling for nature, approaching that of Millet. The figures prints are as numerous as the landscapes. The Portraits of Cezanne is among the most luminous and the most beautiful.

Also worthy of note are several interesting exhibitions, those of Foujita, Survage and Eugene Berman at the Granoff Gallery. The former does not need praise, as the reputation of Foujita is international. Survage is extremely intelligent; his landscapes are executed like card tricks. As to Eugene Berman, among the younger group, he is one of the rare spirits who shows in his figure painting a real feeling for monumentality.

Salvado (in the Quatre chemins) with a neo-romantic note à la Rouault, shows disquieting figures of a high moral

(Continued on page 12)

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London



The Comrades, by J. L. E. Meissonier

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PARIS

(Continued from page 10)
and pictorial significance. Jean Dufy, brother of Raoul, exploits with much tact the formula created by the family (Galléry Mantelet). The young Czechoslovakian, Sima, shows at Billiet's poetical drawings, combining the figures of sirens with accessories and decorative motives from actual life. The engraver, Maurice Achener, is at Marcel Guiot's, while at Brame and Tempelaere, the celebrated Dutch water colorist, M. A. J. Bauer, combines prints and water colors in a charming exhibition.

his country, assassinated by the marauding Indians.

* * * * *

A large crowd was present at the sale of the Atelier Willette, held by M. Hessel. The works of the Montmartre painter of Pierrots benefited by an infatuation which caused the prints to bring prices considerably above their value. However, this was well, as the sale was held in order to gain money for the family of the charming, but improvident artist! For the Parce Domine 200,000 francs was paid by a purchaser who had already given 5,850 francs at the sale of Rodolphe Salis, the founder of the Chat Noir. The total brought by the sale was in the neighborhood of 424,000 francs.

* * * * *

Helleu is dead. With him went an

arbiter of artistic elegance, a virtuoso in pastel, a master of the dry point.

He was born in Vannes in 1859 and made his debut almost at the same time as Toulouse-Lautrec and Forain. His worldly success was unfortunate. His was seen frequenting the fashionable beaches in the company of Sem and Boldini. He sketched the silhouettes of his gayest contemporaries. He flattered them. He made us see the Parisienne in the glow of an artificial youth and of a conventional freshness. But as a technician he remained spiritual, loyal and fine.

His masterpiece, one of the most perfect of his dry points, the portrait of Whistler, was executed in 1897, the result of a luncheon with Forain and Boldini. He fixed it upon the copper in an hour and a half.—PAUL FIERENS, April 1.

AUCTION REPORTS**VOLPI COLLECTION**

American Art Association—The Volpi collection of Gothic and Renaissance Italian works of art was sold on March 31st, April 1st and 2nd, bringing a grand total of \$139,100. Important items and their purchasers follow:

124—Six turned walnut and leather side chairs, Florentine, XVIth century; A. Arnold	\$1,200	400
130—Carved walnut Savonarola chair, Venetian, early XVIth century; Keller and Funaro	520	425
139—Four walnut and parcel-gilded velvet side chairs, XVIth century; A. Arnold	500	425
140—Carved walnut center table, Bolognese, XVIth century; Milton Blum	775	425
143—Two carved walnut and parcel-gilded velvet side chairs, XVIth century; Keller and Funaro	375	273
148—Carved walnut library table, XVIth century; W. W. Seaman, Agent	325	950
153—Carved walnut refectory table, Northern Italy, XVIth century; A. Arnold	250	775

(Continued on page 13)

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NEW YORK

AUCTION REPORTS

(Continued from page 13)	
305—Important Romanesque sculptured stone, well-head, XIth century; A. Arnold	700
371—Daddo Daddi, Madonna and Child, with angels, Florentine XIVth century; George Gray Barnard	700
372—Pietro Cavallini, The Nativity; Kleinberger Galleries	1,500
376—Berlinghiero Berlinghieri, Virgin and Child; W. W. Seaman, Agent	8,000
377—Umbro-Sienese School, XIVth century, triptych of the life of the Virgin; Keller and Funaro	1,000
385—Armorial brass and wrought iron faldistorium, XVIth century; Keller and Funaro	1,500
390—Certosina inlaid walnut cabinet à deux corps, Venetian XVth century; A. Arnold	2,000
405—Andrea del Verrocchio, polychromed stucco-relief of Madonna and Child, with an angel; A. Arnold	1,500
406—Rizzo, Antonio, A Knight of Venice, polychromed wood statue; Ercole Canessa	4,000
412—Benedetto da Maiano, a patrician lady as donor, polychromed wood bust; Ercole Canessa	2,000
416—Maestro Domenico di Paris, Madonna and Child, with angels and the crucifixion, polychromed stucco haut-relief; Joseph Brummer	3,000
427—Renaissance carved walnut cassapanca with the Medicean arms, Florentine XVIth century; W. W. Seaman, Agent	6,000
428—Armorial carved walnut library table, Umbrian XVIth century; W. W. Seaman, Agent	6,100
447—Oushak medallion carpet, Asia Minor, XVIth century; T. B. Harfield	6,400

CHARLES D. BURRAGE LIBRARY
American Art Association—First editions of nineteenth century authors, including the Edward Fitzgerald collection, formerly the property of the late Charles D. Burrage, was sold on March 31st and April 1st, bringing a grand total of \$21,150.50. Important items and their purchasers follow:

178—Fitzgerald, Edward. Collection of 28 autograph letters to his skipper, James Fletcher ('Posh'). Written between the years 1807 and 1874. 81 pages; Walter M. Hill.....	\$250
207—Fitzgerald, Edward. Rubáiyát of Omar Khayyám, the astronomer-poet of Persia. Rendered into English verse. Second edition. Small 4to. London: Bernard Quaritch, 1868; J. P. Drake.....	330
259—Fitzgerald, Edward. Rubáiyát of Omar Khayyám. Modern manuscript of 41 pages of heavy vellum, written and illustrated by Alberto Sangorski. London, circa 1920. A charming modern illuminated manuscript. The only copy made; Gabriel Wells.....	240
397—Longfellow, Henry Wadsworth. Evangeline. A Tale of Acadie. 12mo., Boston, 1847. A superb copy in absolutely immaculate state. Perhaps the finest copy in existence. First edition. First issue. Grasburger.....	520
680—Thackeray, W. M. Autograph letter signed. 2pp. 12mo, 13 Young St., Kensington, October 25, 1847. To Mr. J. J. Morier. With original sketch by Thackeray; A. J. Scheurer.....	290
707—Whittier, J. G. Snow-Bound. A Winter Idyl. Portrait and vignette. 12mo, Boston, 1866. First edition: first issue. Author's autograph inscription (for a most intimate friend) on front end-paper: "John G. Whittier"; J. F. Drake.....	490
838—Gutenberg Bible. The Insel-Verlag facsimile of the second edition of the 42-line Gutenberg Bible. With the miniatures and capitals in color and illumination, Leipzig, 1914; Chaucer-Heald Book Shop.....	250

HUNT BORSELLI FURNITURE, ETC.
Anderson Galleries—The collection of Richard Howland Hunt, including American and Italian furniture, tapestries, textiles, needlework, pictures, pewter, Japanese armor, and furniture, textiles and objets de vertu from the collection of Signor Nicola Borselli were sold on March 26th, bringing a grand total of \$18,780. Important items and their purchasers follow:

111—Serpentine front mahogany chest of drawers of Jonathan Hunt, American, circa 1775; Mr. R. B. Hand... \$450	
113—Block front slant top escritoire with cabinet top, of Arad Hunt, American, 1760 to 1780; Order.....	2,000
114—Dwarf fruitwood scrutoire of Arad Hunt, American, 1750-1770; Mr. L. D. Caldwell	220
116—Mahogany writing table chair of Jonathan Hunt, American, 1800; Mrs. Leland Cofer.....	280
145—Personage tapestry; Francesca and Paolo, Italian, late XVth century; Miss H. Counihan, Agent	2,300
146—Renaissance personage tapestry: the Return of Ulysses, Flemish XVth century; Miss H. Counihan, Agent	2,700
163—Painted folding table, Dutch, XVIth century; Mrs. Leland Cofer	200
172—Carved walnut chest of drawers, Tuscan, late XVIth century; Mrs. N. H. Smith	200
293—Fruit wood marqueterie writing table of the Louis Seize period, Piedmont, XVIIIth century; Mrs. F. L. V. Hoppin	200
298—Carved ivory statuette of Virgin and Child on holy water fountain, Spanish, early XVIIth century; Cleveland and Randall, Inc.	210

KEVORKIAN ORIENTAL ART
Anderson Galleries—Part Two of the H. Kevorkian collection of Oriental art was sold on March 31st and April 1st and 2nd, bringing a grand total of \$55,900. Important items and their purchasers follow:

385—Illuminated Persian manuscript book, dated A.D. 1483; Khansah of Nizami, 29 miniatures; Mr. M. Sloog	\$425
386—Illuminated Persian manuscript, dated A.D. 1508, the Shahname of Firdusi, 21 miniatures; Mr. M. J. Lee	1,100



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LONDON

Although America deprives us of many of our treasures, she also occasionally makes us a courteous return of some of them. The Victoria and Albert Museum has cause to be grateful to Mrs. Merton Dexter for her gift of two of the tapestries from the Leverhulme Sale, namely a couple of panels of Felletin weaving, most acceptable since the national collection is weak in examples of work from the French provincial looms. Though the Felletin work is less generally known, it ranks next to that of Aubusson in point of quality and these panels, as well as the third one which Mrs. Dexter has added to them, are excellent specimens of the output.

* * * * *

It was entirely fitting that Zoffany's "Tiger Hunt" should have been bought from Messrs. Spink, by the Victoria Memorial Hall in Calcutta, for the original commission for the picture was given by Warren Hastings, who himself is depicted in it, riding towards the artist, seated upon an elephant. The old superstition as to the deadly quality of a dead tiger's whiskers is observed in the picture, in the form of an Indian woman who is about to pluck these from the beast. The Spink Galleries are at present exhibiting watercolors and oils by Philip Naviasky, a Russian artist, who has resided almost long enough in Leeds to be accounted as English. Of the two media, he is most successful in watercolor which he handles with great brilliancy of tone and much assurance. His studies of children are charmingly posed and good in color.

* * * * *

Mr. James Ballard, who has enriched the Metropolitan Museum with rugs from his collection, is over here at present, in pursuit, I understand of his hobby. Color and symbolism seem to be his chief interests, and curious are some of this translations made from the various emblems contained in the carpets of the East. There are at present in London and in various hands, carpets of unique and historic interest, whose life-story can be traced from the day that they left the loom, and whose patterning is one long poem. It will be interesting to note whether these accompany him back to America.

* * * * *

Here is news of the galleries:
Colnaghi Galleries, New Bond St., W.
James Gunn, whose work is uncomplicated by any theoretical complexities but is straightforward and fresh in outlook, is holding a very pleasant little show here, the portraits being of especial interest. In saying that his style is obvious, it must not be understood that it is commonplace, for it has real distinction and considerable strength, though subtlety is not its most conspicuous feature. The Scottish Modern Arts Association has done well in acquiring the portrait of James Pryde, a successful bit of characterization. At the present time, the artist's technique seems distinctly more developed than his vision.
The Dover Gallery, Grafton Street, W.

Miss Margaret Benecke's landscapes as well as her flower studies give the impression that she is engaged in a series of interesting experiments rather than displaying a well-considered philosophy. The result is that one does not react in any very vital degree to her work, though one leaves it feeling that the day may come when it will make a more vivid appeal.—L. G. S.

BERLIN

The new trend in German art which has been termed "Neue Sachlichkeit" is represented in an exhibition at the Neu-mann-Nierendorf Gallery. This new, meticulous and tranquilized manner of painting has come to us as an obvious reaction against the explosive fanfare of expressionism. The wild riot of colors and forms has been replaced by a calm and cool observation of nature, a careful rendering of even the humblest detail, an exactitude and precision, which cannot be excelled. The color, however, has retained its former strength and vigor, yet it is now given in precisely contoured planes and masses. It is no longer the medium to express the cries and violent explosions of an inward torment; it has now something of a building-stone, which in a very accurate and methodical way builds up the painting. In spite of this exactitude and super-realism, which cling closely to forms given in nature, these paintings have a strong power of suggestion, a peculiar

attraction and allurement that certainly is due to their inherent balance and harmony, to the clearness and purity of forms and relations of parts. Most interesting are the paintings by Otto Dix, who is among the instigators of the movement. What makes them so impressive is, I think, a restrained vigor, a subdued strength vibrating under the surface and infusing the forms with emotion. A painting which has become of singular importance in the development of the new trend is by Scholz and entitled "The Flagman's House." It is a rather interesting rendition of the effects produced by streams of light issuing from the interior of the little glass cage into the dark night. The various degrees of luminosity on the surrounding grass and plants, the attentive face of the man, all this is given with much dexterity and discrimination. There are further paintings by Mense, Schrimpf and Kanold, whose work I saw six or seven years ago, when the first attempts in the new manner were shown in the "Glaspalast" in Munich. There is also the young and very gifted Carl Grossberg who shows a number of very interesting town-views, which are rich and varied in their color-scheme.

* * * * *

At the Flechtheim Gallery is a display of new paintings by Karl Hofer. There can be no doubt that he is among the most gifted of German modernistic artists. His manner formerly somewhat dry and stiff, has now gained greater variety and relaxation both in the color-scheme and in the inward motion of the figures. With him one has a feeling of earnest striving, of assiduous and honest endeavor to bring forward his inward vision. This matures step by step to still more convincing results.

* * * * *

Privy councillor Wiegand, the keeper of the department of Antiques at the Berlin museums, has left for Pergamon to supervise the reasumption of the German excavations on that territory, which were interrupted by the outbreak of the war. Research work will be especially concerned with the investigation of the temple of Esculapius, which so far has not been examined.

* * * * *

The director of the Goethe museum at Weimar, Professor Wahl, has succeeded in discovering after three years of hunting a set of 88 drawings by Goethe, which were done in 1806-07. They depict landscapes and town-views. The "Goethe National" museum has acquired the find.—F. T.

VIENNA

The society "Museumsfreunde" and the "Secession" in Vienna are arranging for next fall an exhibition of works by English artists. This will be a retrospective arrangement which will include

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BOSTON

The program for the eighteenth annual convention of the American Federation of Arts, to be held in Boston May 18th, 19th and 20th, has recently been announced. The lectures arranged for the morning sessions include: May 18th, "Our Debt to the Past," Royal Cortissoz; May 19th, "The Allied Arts with Special Reference to the Development of the Crafts," Ralph Adams Cram; May 20th, "City Planning with Special Reference to Park Design," Henry Vincent Hubbard, Professor of Landscape Architecture, Harvard University. The afternoon schedule will offer: May 18th, "What the Small Art Museum Can Do," Blake-More Godwin, Director, Toledo Museum of Art; May 19th, "The Training of Art Museum Directors and Leaders in Art Appreciation," Edward W. Forbes, Director, and Paul J. Sachs, Associate Director, Fogg Museum; April 20th, "Our Responsibility to the Future." The sessions will be held in the Boston Museum of Fine Arts, the Fogg Museum and the Statler Hotel.

* * * * *

A group of twenty canvases from the loan exhibition of paintings ranging "from the Middle Ages down to recent years," shown at Reinhardt Galleries in New York, has been brought to Boston for a private exhibition at the Copley Plaza Hotel this week. Paintings by Romney, Hopper, Frans Hals, Velasquez, Rembrandt, Zurbaran, Goya, Murillo, Hobbes, Gerard Dou, Zuloaga, Matisse, Utrillo and Vlaminck were selected for the Boston showing.

* * * * *

Exhibitions in local galleries continue with few changes since last week. A. H. Knighton Hammond, the English water colorist, is, however, being introduced to the Boston public for the second time by an exhibition of his work which opened this week at Casson Galleries, and at the Copley Gallery, there are paintings by Alice Roney Hardwick. Wax miniatures by Ruth Burke and a group of early waxes from the collection of Dr. Glenn Tilley Morse of West Newbury, Massachusetts, are being featured at the Society of Arts and Crafts.

* * * * *

There is much local interest in the forthcoming sale in New York of Impressionistic paintings from the collection (Continued on page 15)

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Munich Summer School of Art and Music, at Munich University by courtesy of the Bavarian Government. Leave New York, July 2nd, arriving home September 15th via Rhine to Rotterdam or via Paris to Boulogne. Total cost, with 6 week-end trips—\$500.

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BOSTON

(Continued from page 14)

tions of the late Desmond Fitzgerald of this city that has been announced by the American Art Association for the evenings of April 21st and 22nd.

The Museum of Fine Arts has recently acquired through gift from Dr. Denman Ross a full length stone relief Indian figure of the seventh century.

The 1927 medal for distinguished work in the handicrafts awarded by the Boston Society of Arts and Crafts was recently presented to Mrs. Gertrude Bassett, illuminator, of Boston; and to George E. Germer, ecclesiastical silversmith, of Greenville, N. H.

The exhibition of rare old textiles gathered by Edgar Ashley will remain on view at the Boston Art Club until April 9th. It includes velvets, brocades and brocatelles made in Italy, Spain and France between the XVth and late XVIth centuries. Some of the finest pieces are Gothic and renaissance vestments enriched by needle-painted orphreys. The oldest piece in the collection is a velvet vestment with pomegranate design, attributed to Granada weavers of the late XVth century. The orphreys represent the emblems of the Passion and are Teutonic in style, thought to have been introduced into Spain with the marriage of Joanna, the daughter of Isabella and Ferdinand, to Philip of Hapsburg. An early renaissance Spanish cope bridges the period between the Gothic pieces and the richly embroidered renaissance chasuble showing three saints on a laid-gold ground. An important group of six squares represent as many types of renaissance cut velvets in Spanish, Italian and French designs. A rare blue velvet with an armorial escutcheon in heavily applied gold embroidery dates from the renaissance period and is of Spanish origin.—A. W. K.

PHILADELPHIA

The Print Club has purchased the present headquarters at 1614 Latimer Street and early in June the renovation of the building will be started. The front will probably be made over to conform in some measure with other attractive architectural adornments of the street, such as the recently built studio home of Yarnall Abbott and the house of the Colonial Dames. The first floor will be refitted as an exhibition gallery and lecture room and the second will be utilized as reading room and library, with changing showings of prints by old masters, for purposes of study. Here will also be installed the press, recently donated to the club by Richard E. Bishop and a small room will be devoted to the latest works by Philadelphia makers of etchings, lithographs, dry points, engravings, etc.

The exhibition which is now being held at the Print Club is of exceptional interest, for it is made up of etchings by Edouard Leon and Mary Bonner, a woman of Texas, who is his pupil, and who has really surpassed her master. Some of her earlier, as well as later, work is on view and she is revealed as being far more diverting as a delineator of Southwestern American life than as an etcher of rather familiar European themes. Edouard Leon works in several manners, but it will be at once noticed how appropriate is each manner or type of etching to the subject pictured. With genuine affection he has delineated the people and the celebrated beauty spots in towns, large and small, of his native land.

There are now on view at Charles Sessler's, 1310 Walnut Street, an exhibition of the etchings of Gerald Brockhurst, their first showing in this country.

Clinton H. Beagley, who is holding an exhibition of his work at McClees Galleries, is virtually uninstructed, his tenure of tuition at the Academy having been so brief as to render it hardly worthy of consideration.

An extreme joyousness and wholesomeness pervade all his pictures, no matter in what medium, and occasionally there are sly, rident touches of quaint humor. His colors, whether oil or tempera, are always simple and flatly applied, and most of the paintings are bold and not too detailed in their general makeup.

CHICAGO

Important exhibitions to see at the Art Institute at present are the International Exhibition of Paintings; the works of Paul Manship, sculptor; the paintings by group of New Mexico Painters; modern paintings by Walt Kuhn; exhibition of etchings by Mervyn; Japanese Snow Landscapes; silhouettes by Baroness Maydell and Maud I. G. Oliver.

A fine example of Chinese sculpture of the T'ang dynasty (about 724 A. D.)

is now co-operating with the University of Illinois and the state normal schools and colleges to send on a tour the exhibition which was shown at the state museum at Springfield this fall. During February a collection was shown in the foyers of the auditorium of the University of Illinois, while another group was exhibited at the Joliet public library.

The Illinois Academy of Fine Arts is now co-operating with the University of Illinois and the state normal schools and colleges to send on a tour the exhibition which was shown at the state museum at Springfield this fall. During February a collection was shown in the foyers of the auditorium of the University of Illinois, while another group was exhibited at the Joliet public library.

The Chicago Society of Etchers recently closed a remarkably good show at the Art Institute. Its success, speaking from a money standpoint, was unusual. Eight hundred and sixty prints were sold for the total sum of \$10,037. Last year \$7,249 was realized.

At the Chicago Galleries paintings by Josephine Reichmann and Agnes Potter Van Ryn, are on view.

A new painting by an early Italian who has been termed "the only mere portrait painter Italy has produced," has just been hung in the Munger Gallery at the Art Institute. It has been lent to the museum by Charles H. Worcester, a Trustee, who acquired it recently from New York. The painting is a portrait of Lodovico Madruzzo, Prince-Bishop of Trent, who was made a Cardinal in 1567. The portrait was for some time attributed to Titian, but later was found to be the work of Giambattista Moroni (c. 1520-1578). It is a portrait of a man not quite of middle age, clothed in black robes, the right hand holding a glove while the left hangs easily at his side. The face shows a character of strength and energy, and has been painted with great attention to detail, a characteristic of the whole canvas. It was in the Madruzzo family until 1658, when the last of the direct line died. In 1837 the portrait was inherited by the Barons Isidoro and Valentino Salvadori, and remained in their possession until recent years when it came into the possession of the late James Stillman of New York, from whose estate Mr. Worcester purchased it.

Mr. Glenn Sheffer who is showing his work at the Palette and Chisel Club has developed surprisingly in the last several years. His talent for painting decorative interiors, each a setting for a pretty model, has grown into an instrument which welds fabric and color together, achieving an effect so charming in itself that it does not need the presence of the girl to give body to its beauty. Nevertheless a girl is the central theme of many of his canvases.

CLEVELAND

Norris Kahming is showing more than a dozen oil paintings at the Gage Galleries, a beautiful collection of pictures made in southern France.

A group of artists who are members of the Kokoon Art Club have filled the main room of their clubhouse with pictures of their own city. Most of them are oil paintings, though watercolors and drawings are not wanting. Some pictures are new, but many have been shown in other exhibitions.

The Arts Club is exhibiting the paintings of Albert Bloch, a modernist of the German school, who at various times has been associated with Chicago, but is now living in Kansas City. Mr. Bloch was a protégé of the late Mr. Eddy, an early champion of modernism in this country.

The Illinois Women's Athletic Club is holding its first annual exhibition of Chicago and Illinois woman painters. At the Orrington Hotel in Evanston the

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Ainslie, 677 Fifth Ave.—Exhibition of thirteen historical marine paintings by Edward Moran, through April. Exhibition of Westchester landscapes by Walter Thompson, until April 15th.

Anderson Galleries, Park Ave. and 59th St.—The Dog in Art, arranged by Karl Freund. Exhibition of oil paintings by R. and L. Brailowsky, until April 14th.

Arden Studios, 500 Fifth Avenue.—Exhibition of garden sculpture.

The Art Center, 65 E. 56th St.—Drawings and watercolors by Leon Bakst, architectural wood sculpture by Carl French, until April 30th.

The Artists Gallery, 51 E. 60th St.—Exhibition of oil paintings by Hermon More, April 11th to May 7th.

Babcock Galleries, 19 E. 49th St.—Exhibitions of paintings by Francis Dixon and Robert Brackman, April 11th to 23rd.

Bonaventure Galleries, 530 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, 480 Park Avenue.—Paintings by old masters.

The Brummer Galleries, 27 E. 57th St.—Exhibitions of paintings by Kikoine, April 12th to May 7th.

Butler Galleries, 116 E. 57th St.—Exhibition of architectural and floral paintings, through April 30th.

Dudensing Galleries, 45 W. 44th St.—Exhibition of paintings by Thelma Cudlipp Grosvenor, April 11th to 30th.

F. Valentine Dudensing, 48 E. 57th St.—Group exhibition modern French painters, through April.

Durand-Ruel, 12 E. 57th St.—Exhibition still-life and flowers by French Impressionists, until April 17th.

Ehrich Galleries, 37 E. 57th St.—Exhibition of monotypes and paintings by Henry A. Wight, April 11th to 23rd inclusive.

Ferargil Galleries, 37 E. 57th St.—Exhibition of paintings by Karl Anderson, until April 20th.

Fearon Galleries, 25 W. 54th St.—Exhibition of XVIIIth century masters.

Gainsborough Galleries, 222 Central Park South—Exhibition of Old Masters and contemporary painters.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Exhibition of paintings by Robert Reid, until April 14th.

Guttmann Galleries, 83 W. 58th St.—French and English miniatures, XVIIith and XIXth centuries, drawings Murillo, Velasquez, Raphael, Greuze, Boucher and others.

H. Harlow & Co., 712 Fifth Ave.—Fine prints and etchings.

P. Jackson Higgs, 11 E. 54th St.—Exhibition of Italian and Flemish primitives, English, Dutch portraits.

Holt Gallery, 680 Lexington Ave.—Exhibition by art section of the League of American Pen Women until April 18th.

Edouard Jonas Galleries, 9 E. 57th St.—Pictures, works of art and tapestries.

Kennedy Galleries, 693 Fifth Ave.—Marine paintings by John P. Benson, through April and tempera paintings of bird life by George E. Lodge through April.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of etchings by J. Alden Weir, until April 16th.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, special exhibition of French and Flemish primitives.

Knoedler Galleries, 14 E. 57th St.—Exhibition of landscape etchings, until April 23rd.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of decorative panels and watercolors by Margaret Sargent, until April 12th.

John Levy Galleries, 559 Fifth Ave.—Exhibition of Old Masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 E. 57th St.—Thirty-first anniversary retrospective and prospective exhibition, until April 19th.

Metropolitan Galleries, 578 Madison Ave.—Exhibition of American, English and Dutch paintings.

Metropolitan Museum of Art, Fifth Ave. at 82nd St.—Carnaval collection of Egyptian art, floor 1, D6. American Miniatures, C 31A, to April 24th. Exhibition of prints by Mary Cassatt, American portraits by James Barton Longacre, XIX century English color prints, and etchings by Bosse and the van de Veldes, through April, K37-40.

Milch Galleries, 108 W. 57th St.—Exhibition of estate paintings by Henry Golden Dearth and an exhibition of watercolors of Spain and North Africa by Martha Walter, until April 16th.

Montross Galleries, 26 E. 56th St.—Exhibition of pictures by James Preston, April 11th to 23rd.

National Arts Club, 15 Gramercy Park.—Exhibition of Norse pictorial weaving, until April 29th.

New Art Circle, 35 W. 57th St.—Exhibition of paintings by Max Beckman, April 12th until May 12th.

New Gallery, 600 Madison Ave.—Paintings by American moderns, until April 12th.

Our Gallery, 113 W. 13th St.—Spring exhibition of paintings, water colors and etchings by contemporary American artists, April 11th to May 1st.

Ralston Galleries, 730 Fifth Ave.—Paintings by English and French masters.

Rehn Galleries, 693 Fifth Ave.—Summary on new works by the artists who have made the present season at this gallery, until April 17th.

Reinhardt Galleries, 730 Fifth Ave.—Paintings by old and modern masters.

Henry Schultheis Co., 142 Fulton St.—American and foreign paintings.

Schwartz Galleries, 5171 Madison Ave.—Exhibition of drawings by E. H. Suydam, until April 18th.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings; modern drawings.

Jacques Seligmann & Co., Inc., 3 E. 15th St.—Exhibition of paintings by the contemporary classicists, April 12th-23rd.

Marie Sternier Gallery, 9 E. 57th St.—Exhibition of oil paintings by Paul Bartlett, until April 18th.

Van Dieman Galleries, 21 E. 57th St.—Exhibition of paintings by old masters.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition by the Paul Rosenberg Co. of the French masters of the XIXth century, until April 15th. Exhibition of paintings by Rockwell Kent, beginning April 14th.

The Weyhe Gallery, 794 Lexington Avenue.—Exhibition of sculptures by Wharton Esherick and water colors by F. Jarmel until April 30th.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art and old prints.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of selective examples of American and European masters.

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